

NOVEMBER 1, 1955

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THE SCOTS GUARDS

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Sincerely yours,



Luben Vichey
President

CIVIC CONCERT SERVICE, INC.
711 Fifth Avenue
New York 22, N. Y.

By MARJORY M. FISHER

SIR William Walton's "Troilus and Cressida" received its American premiere here on Oct. 7 by the San Francisco Opera Company and won enthusiastic applause from an overflowing audience. Critical acclaim was on the positive side, though some reviewers were less enthusiastic than others, and a few opinions were reserved until after the second performance.

To this reviewer, the score is one of haunting beauty, more intellectual than emotional, and written in an original idiom in spite of obvious echoes of other composers. Though the orchestration occasionally sounded thin (perhaps due to the performance of the orchestra), it established the dramatic moods of the text and was well suited to the vocal line.

One of the most remarkable things about the work is the intelligibility of the text. Christopher Hassall's libretto, based on the Chaucer and not the Shakespeare, was as singable as Walton's music. The audience did not need to resort to the libretto or program summary to follow the story of ancient Troy.

Briefly, the opera tells of the love of Troilus and Cressida, and how he goes against her wishes to the enemy camp to become the queen of the Greek commander.

The lovers' plans to unite are foiled. Troilus is stabbed by Calkas, Cressida's father, who has deserted Troy for the enemy camp; and Cressida kills herself.

Although Giorgio Tozzi was far from well and there had been concern whether he would sing or not, the artist gave a magnificent performance as Calkas. As Troilus, Richard Lewis, who created the role in the original London premiere, suited the role admirably, both vocally and dramatically.

Dorothy Kirsten, in the best of voice, created a beautiful figure of Cressida. In the only comedy role Ernest McChesney, as Pandarus, seemed to possess both the vocal and histrionic gifts required. Robert Weede gave a strong performance as the Prince of Argos, who wants to make Cressida his princess. Frances Bible did admirably as the untrustworthy servant, who intercepts and destroys Troilus' notes to Cressida.

Conspicuous in the smaller roles were Carl Palangi, whose commanding presence and excellent singing were outstanding as Antenor; Heinz Blankenburg, as Horaste; and Winther Andersen and Raymond Hammons, as priests.

In addition to the principals, ovations honored the composer; Erich Leinsdorf, the conductor; Paul Hager, the stage director; and

Leo Kerz, the scene designer.

The staging of the opera was enhanced by the new projection equipment and the setting contributed by the Opera Guild. The scenery had the requisite simplicity and architectural form and was beautifully lighted. The costumes made the choral episodes colorful.

The performance of "Don Giovanni" on Sept. 30 was the best that I have ever seen here. That the production was so superior was due largely to Elisabeth Schwarzkopf's Donna Elvira, Cesare Siepi's facile Don, Lorenzo Alvary's Leporello, Jan Peerce's Ottavio, and Licia

Albanese's Donna Anna. Ralph Herbert, as Masetto, and Rosanna Carteri, as Zerlina, were competent. Under the direction of Erich Leinsdorf, the main body of the score came off better than the Overture, and he omitted the epilogue.

Unfortunately, much as Leo Kerz had improved the old projected settings, the production was poorly mounted, and the fire was unimpressive and anticlimactic.

"Andrea Chenier" was revived on Oct. 4, and Richard Tucker and Leonard Warren were at their vo-

(Continued on page 24)



Robert Lackenbach

Troilus and Cressida — East and West

New York—City Center First

By RONALD EYER

SIR William Walton's first and only opera, "Troilus and Cressida", the American premiere of which (in San Francisco) is reviewed in adjacent columns, had its first New York performance by the New York City Opera Company at City Center on Oct. 21 in an entirely different production and with a different cast. The opera was first performed last year in London.

Theatrically the work is a distinct hit and, if not a reper-

toire piece, should prove at least as serviceable perennially as Gian-Carlo Menotti's better scores. Not that it is like Menotti in any particular, but it is informed with the same canny sense of theater. Sir William, somewhat to his own surprise, perhaps, turns out to be a showman of the first rank, a development that might well have been foreseen by those who know his "Façade", "Belshazzar's Feast", and film scores.

With a distinguished libretto by

Christopher Hassall based upon the Chaucerian version of the well-known medieval legend, the opera was skillfully staged by Margaret Webster and conducted by Joseph Rosenstock, both of whom had the benefit of direct collaboration with the composer himself.

Sir William, instinctively it seems, knows his way about the stage. He knows how to build dramatic tension and how to hold an audience breathless during an emotional scene. The episode of Pandarus in a losing battle of wits with Diomedes, which ends in the seizure of Cressida by the Greeks, is as climactic a first-act curtain as you are likely to see outside Ital-

ian melodrama. And the love scene between Troilus and Cressida, as he conducts her tenderly to the bedchamber, and the ensuing orchestral interlude of storm and passion (here I was sure Sir William had heard Shostakovich's "Lady Macbeth of Mzensk") are enchantingly devised (and with a nobility, it should be added, not sought by Shostakovich). The third and last act is pure Verdi so far as dramatic denouement is concerned—the outraged lover, the frustrated rival, the spurned maiden, who prefers death to degradation, and the traitorous father who is sent back to his own people for his just desserts; all these are stock opera characters in stock situations familiar to opera for generations.

The music is a different story. Here Sir William is rarely British, frequently Italian, but most con-

(Continued on page 15)



Top of page: Act I of "Troilus" in San Francisco, with Richard Lewis (right). Left: Act I of "Troilus" in New York, with Jon Crain and Phyllis Curtin

TROILUS AND CRESSIDA

Opera in Three Acts by Sir William Walton. Libretto by Christopher Hassall. American premiere by the San Francisco Opera Company, Oct. 7; conducted by Erich Leinsdorf, staged by Paul Hager, designed by Leo Kerz. New York premiere by the New York City Opera Company, Oct. 21; conducted by Joseph Rosenstock, staged by Margaret Webster, designed by John Boyt. (*Debut with company)

CASTS

	San Francisco	New York
Calkas, High Priest of Pallas	Giorgio Tozzi	Yi-Kwei Sze*
Antenor, Captain of Trojan Spears	Carl Palangi	Richard Torrigi
Troilus, Prince of Troy	Richard Lewis	Jon Crain
Pandarus, brother of Calkas	Ernest McChesney*	Norman Kelley
Cressida, daughter of Calkas	Dorothy Kirsten	Phyllis Curtin
Evadne, her servant	Frances Bible	Gloria Lane
Horaste, a friend of Pandarus	Heinz Blankenburg	John Reardon
Diomedes, Prince of Argos	Robert Weede	Lawrence Winters

John Benowitz

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New York City Opera presents the first New York performance of the Walton work on Oct. 21 (Page 3), and adds Tchaikovsky's "The Golden Slippers" to its repertoire, Oct. 13 (Page 15).

Venice Festival offers first stage performance of Prokofiev's "The Flaming Angel" (Page 5).

New York Philharmonic-Symphony opens its current season on Oct. 20 (Page 7).

Sadler's Wells Ballet gives American premiere of "Madame Chrysantheme" (Page 8).

Antonio and his dance group give memorable program in New York (Page 8).

Emil Gilels, noted Russian pianist, interviewed (Page 9).

Music Critics Workshop held in Louisville (Page 10).

Conductors' Symposium held in Philadelphia (Page 10).

Berlin Festival offers a wide variety of musical events, including opera, concerts, and recitals (Page 12).

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New Homes for Old Institutions

THE kettle at last is boiling, or perhaps we should say is boiling again, over the question of a new home for the Metropolitan Opera and the New York Philharmonic-Symphony. The board of directors of the Metropolitan Opera House which would be part of Parks Commissioner Robert Moses' extensive plan for the redevelopment of Manhattan's West Side, the opera house to occupy a three-acre site on Lincoln Square between West 62nd and 64th streets.

Hard on the heels of this announcement comes word that the Philharmonic, which has been mysteriously silent in the Save Carnegie Hall drive, also is entertaining the idea of moving to Lincoln Square in a new concert hall of its own on a one-acre site adjacent to the opera house. As this is written, no

At press time, it was announced that the Philharmonic would join the Lincoln Square project, by unanimous vote of the board of directors.

formal action has been taken by the orchestra's board of directors and the proposition can only be regarded at this stage as an ideal of Mr. Moses' and a perhaps most-favored plan by the orchestra committee that has been studying ways and means of housing the orchestra since it first received notice from the owner of Carnegie Hall that its lease would not be renewed after the 1958-59 season. By the time this is printed, the position of the orchestra probably will be known and the die will have been cast.

In any case, there is much in these developments that wants thinking about. It probably perplexes outsiders that the people of New York seem to blow hot and cold at the same time in the matter of preserving tradition and historic buildings. "Save historic Carnegie Hall!" was a local cry that grew to national proportions in recent months. But the decision to abandon the Metropolitan House, which is an older building and in many ways an even more sacred memento of the past, was greeted mainly with sighs of relief from opera-lovers who have been most intimately associated with it.

THE difference lies in artistic and economic considerations. The Metropolitan is not, and never was, a real opera house. It is only what an inexperienced architect thought an opera house should be. Toscanini is said to have described it as a pigsty. The auditorium, with its tier upon tier of boxes and balconies and its plushy red and gold décor looks like a 19th-century Italian theater, but there the

resemblance between the Metropolitan and any proper opera house ends. Everything behind the proscenium has been cramped, dingy, unbelievably deficient in facilities for dressing, rehearsing and storage, and completely inadequate in every way from the moment it was built.

The years and technical advances in stage production have merely aggravated these conditions until today the Metropolitan stands as a symbol of incompetent architectural planning and costly, but irremediable, inefficiency of operation. Hardly anyone (least of all the management, the artists and the long-suffering public which has had to endure the spotty acoustics, the bad sightlines and the uncomfortable seating) will be sorry to see the white elephant of 39th Street turned out to pasture.

But there are some influential members of the Metropolitan's old guard, still transfixed by the Great Gold Curtain mythology and apparently oblivious to all other considerations, who hold tenaciously to the decrepit building for personal and sentimental reasons. This group has effectively blocked every previous effort to provide the Metropolitan with a respectable theater. Time after time, since the days of Otto Kahn, plans have been launched to build a new Metropolitan, and with monotonous regularity they have been quashed by the social snobs and the sentimentalists. Although the board of directors this time has taken formal action, the issue still may not be settled. Opera-lovers can only hope that some new monkey wrench is not thrown into the machinery, perhaps in the course of fund-raising, to forestall the inevitable once more.

CARNEGIE Hall is a different matter. Here is a fine auditorium with excellent acoustics, adequate seating capacity, perfect location and currently good financial condition. It also is world famous and an American landmark. Its destruction would be a distinct loss, and, whether or not a new hall such as that contemplated at Lincoln Square would equal it in any of these particulars can be, at best, no more than a gamble.

The Philharmonic is Carnegie Hall's principal tenant and any decision on new quarters for the orchestra probably will seal the fate of the old hall. Should the Philharmonic choose to remain where it is, it probably would have to shoulder most of the burden of purchase and become in effect the owner and operator of the building. This, in the view of many of its officers, would mean going into the real estate business with all the risks and responsibilities that would entail, and there is an understandable reluctance to take this step. Barring new developments for the use of the hall, which might well be envisioned, its fate is up to the directors of the Philharmonic-Symphony Society.



On The Front Cover • SCOTS GUARDS

THE Regimental Band and Massed Pipers of the Scots Guards with Highland Dancers, whose annual appearances at the Edinburgh Festival have been one of its highlights, are currently visiting America for the first time. Their American debut, in Washington, D. C., is reported on page 6.

Officially known as Her Majesty's Scots Regiment of Foot Guards, the Scots Guards came into existence on March 28, 1642, when Charles I gave a commission to Archibald Marquis of Argyll, ordering him to raise a regiment of personal guards in Scotland. Since

that date, the Scots Guards have formed part of the household troops of the sovereign. As fighting troops they have taken part with distinction in almost every major engagement fought by the British Army. When stationed at home, the Scots Guards, in company with other regiments of the Brigade of Guards, take their share in all the duties traditionally associated with the Guards, mounting guard at Buckingham Palace, trooping the color on Her Majesty's birthday, and other ceremonies.

The Band of the Scots Guards was founded in 1685 when James II ordered 12 hautboys (oboes) to be added to each of his regiment of guards. Completely reorganized in 1842, it is probably the first of military bands as they are known today.

The pipers of the Scots Guards have the privilege of playing around the dinner table when the Queen gives a state banquet. Lt. Col. Sam Rhodes is director of music of the band and senior director of music of Her Majesty's Household Brigade.

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Prokofieff's *The Flaming Angel* Scores at Venice Contemporary Festival

By CHRISTINA THORESBY

Venice
THE brilliant production of Prokofieff's opera "The Flaming Angel" by the Venice International Festival of Contemporary Music created a sensation, and people continued to discuss it during the remainder of the festival, which proved to be a sorry anticlimax. Only when the Peking Opera arrived to conclude the festival were bouquets of flowers again thrown from the auditorium on to the stage—a charming Venetian tradition of approval reserved for outstanding productions.

The first radio performance of "The Flaming Angel" in Paris last January (which I reviewed in the Jan. 1 issue), was but shadow play in comparison with this first production in the round at the Fenice Theater in Venice.

The American dramatic soprano Dorothy Dow really "created" the incredibly difficult role of Renata, lovely, exasperating and pitiful protagonist. "Possessed" by hallucinations, hysteria and epilepsy in the guise of visions and evil spirits, Renata is on stage practically throughout the opera, with some of the loveliest music to sing that Prokofieff ever wrote. Miss Dow is gifted with unusual musicianship, as well as outstanding vocal and dramatic ability, and richly deserved the ovation she was given. Rolando Panerai brought some fine singing and sympathetic understanding to the psychologically tricky role of the rationalistic Roland, who is gradually driven to despair and silence. Likewise, all the other members of the Italian cast were excellent.

Production Ingenious

Giorgio Strehler, brilliant young director of the Teatro Piccolo in Milan, handled the production with his accustomed ingenuity and invention, enhancing but never overloading the magnificent score, and succeeded in making the singers behave as if they were actors. The original sets and costumes (executed larger than life) by Luciano Damiani and Enio Frigerio, respectively, greatly enhanced the medieval atmosphere of magic, mystery and oppression, and the art department of the Fenice Theater must be congratulated on their beautiful execution and lighting.

In fact everything contributed to make this a master production of a masterwork. But it was Venetian conductor Nino Sanzogno, of La Scala, Milan, who was, only second to Prokofieff, the real hero of the production, for he seemed to be consumed with a burning passion for this music, which he communicated in its very essence to performers and public. He also had the brilliant and practical idea of keeping the chorus in the orchestra pit in the final convent scene, and of having the nuns mired in masks on the stage, an idea that would readily appeal to



The Inquisitor interrogates Renata (Dorothy Dow) in the final scene in Prokofieff's "The Flaming Angel", as staged in Venice

Strehler. It is difficult to convey the excitement and strength of this last act, where Prokofieff gathers together all the forces of a score in which tension has run high almost throughout. He makes most effective use of leitmotifs throughout the opera, and two orchestral interludes in the first and second acts form a continuous and integral part of the action. In the last act certain motives, and in particular a striking theme heard in the first interlude immediately after Renata's invocation of spirits and again in the scene immediately following it, when Roland visits an alchemist, seems to gather speed and urgency like a crashing jet plane thundering to disaster—the disaster of ignorance, prejudice and mass hysteria. And yet, Prokofieff's libretto and presentation of the drama, based on a novel by the Russian symbolist Brjussov, is completely modern in its objectivity. No moral is pointed, and no very definite conclusion drawn. There is, in fact, something analogous between this opera and a great painter's canvas. We are confronted with a subject in all its richness of color and form, to make of what we will or what we can.

After hearing "The Flaming Angel" four times and seeing it on the stage three times, I am fully convinced that it is the most important lyric work to have been heard since "Wozzek" was first performed, but I also believe that it has the potentialities of an infinitely wider appeal than Alban Berg's established masterpiece. But it will, presumably, also have its ups and downs for some time to come, quite apart from the demands in expense and imagination necessary for a good production, and of finding a singer who not only can but is willing to use her voice as much in one evening. All but the most enterprising and unprejudiced producers will be inclined, as in the past, to balk at the symbolism of the libretto, and fail to recognize

its timely forestallment of a growing recognition of the forces of the unconscious. I now hear that although the Venice production will go to Naples, Rome is not prepared to accept "The Flaming Angel".

But it is difficult to understand the hesitation of men like Serge Koussevitzky over a period of nearly 30 years to produce the opera, and we may well reproach ourselves with the thought that had Prokofieff received greater encouragement in the West, he might have embarked on other important lyric works before he eventually cast the die in favor of returning to his native land. Up to the time his correspondence with Koussevitzky (due for publication) ceased in 1938, Prokofieff repeatedly referred to "The Flaming Angel" as his greatest masterpiece, and there is considerable justification in believing that he was right. Jack Swarzenski, to whom we should be grateful for having "unearthed" the opera, informs me that there are still a considerable number of works by Prokofieff that have not been heard.

Prior to the Prokofieff opera, two concerts of considerable interest were heard at the Venice Festival. The opening gala concert conducted by Sergia Celibidache was consecrated to Alfredo Casella, and the Brussels Radio Orchestra under Franz André presented new works by Milhaud, Malipiero, Henri Sauguet and Alexander Tansman.

Milhaud's transparently woven Seventh Symphony grew from a slow fugue movement originally composed for his Sixth Symphony (one of the works commissioned to mark the 75th anniversary of the Boston Symphony next year), for which he substituted in that work a less extended movement. Milhaud decided to use this unusual and beautiful fugue movement as the center of the Seventh Symphony and to surround it with two lively movements in the 18th-century manner. The quick move-

ments are spontaneously gay in contrast to the poetic character of the middle movement, the whole being contrived and orchestrated with Milhaud's usual charm and ingenuity.

The new Malipiero work, a finely balanced Fantasia for violin and orchestra, was beautifully executed by Arthur Grumiaux. Lasting barely 20 minutes, this work should appeal to outstanding violinists who are looking for something new to add to their repertoires, for there is nothing superficial in the virtuosic effects and the Fantasia has real atmosphere. The Sauguet Symphony, an ambitious and capable work in the Tchaikovsky tradition, evoked either serious approval or emphatic rejection from musicians and public, but everyone seemed to agree that the Tansman Concerto for Orchestra was brilliantly orchestrated and made an effective finale to an interesting concert. All four composers were present in Venice to hear the premieres as well as the Prokofieff opera.

Characterless Concerts

After that, with the exception of a chorale with orchestra, "In Memoriam" (inspired by a letter of condolence from Dallapiccola) by Mario Peragallo, a dodecaphonic composer who has evolved his own liberated use of the 12-tone scale, and in spite of a brilliant performance by Arturo Benedetti-Michelangeli of Rachmaninoff's Fourth Piano Concerto in the presence of the Italian President, the festival subsided into a series of concerts without any particular character, to culminate in something rather worse with some French opera-ballets and a one-act Italian opera with ballet. Over the past few years, I have been increasingly impressed by the sound and instinctive taste of the Venetian public. The pretentious "modern" sung ballets of Maria Feres' company, l'Opéra Ballet de Paris, excepting a charming and gifted young dancer, Tessa Beaumont, fared no better than her production of Gluck's "Orphée" in Paris earlier this year, and were roundly criticized. But most laudably, neither was this public any more impressed by "L'Organo di Bambù", a one-act opera by Giovanni Artieri, "protected" composer of the Rome Opera, which embodied all that is most facile and tasteless in bad Italian opera—grotesque Puccinian pastiche, a few conscience-stricken dissonances, artificial dramatics and a cock-fight ballet. Not even Oralia Dominguez was able to give it a lift. It was with a certain relief that everyone sat up to enjoy the traditional techniques of the Chinese company, with its fascinating acrobatics, gorgeous costumes, humorous mime and perfection of detail, notwithstanding a slightly uneasy indulgence towards the strangely Russian-sounding themes and harmonizations of two charming "folk" dance arrangements!

It looks as if there will again be something special to look forward to in Venice next year. Stravinsky recently spent some time there to gather inspiration for his work on a "Passion According to St. Mark", which the Venice Festival hopes to present next year in St. Mark's Basilica.

Columbia and NCAC Settle Government Suit

AN antitrust action brought by the United States Attorney against Columbia Artists Management, Inc. and its affiliate, Community Concerts, Inc., and National Concert and Artists Corporation and its affiliate, Civic Concert Service, Inc., was settled with the filing of a consent decree in United States District Court, New York, on Oct. 20.

According to the government's complaint, Columbia and NCAC account for more than 80 per cent of all concert artists' bookings and "have no comparable competitors". They were accused of conspiring to refrain from competition with each other for the management of artists and for the organization and maintenance of concert associations over the country under what is commonly known as the organized audience plan. The alleged activities were said to have been going on since 1933 and the federal attorney's office said the government's investigation had been in progress about five years.

In a statement following the filing of the decree, Frederick C. Schang, Jr., president of Columbia and chairman of the board of Community, said that the actions "relate to activities discontinued more than seven years ago and engaged in by persons no longer associated with Columbia or Community". Stating that "the present management never have knowingly engaged, and do not intend to engage, in any activities which might be criticized under the antitrust laws", Mr. Schang pointed out that Columbia, over the last quarter century, has been one of the two management organizations that have revolutionized musical life in this country.

Luben Vichey, Metropolitan Opera bass, who purchased NCAC last June from Marks Levine and O. O. Bottorff, said: "I bought this concert service in order to build an organization that will dedicate itself to the public and the artists. Whatever happened in the past is past. The consent decree filed today, I believe, will bring about a vast improvement in the concert management and organized audience business."

First Music Train Set Up by Columbia

Columbia Artists Management has set up America's first music train, involving opera, symphony, and ballet. Over 100 people will be brought from St. Louis to New York in December, for a week of varied events. The project has been named the "First Music Festival Train". The Pennsylvania Railroad will bring the group to New York on Sunday and Monday, Dec. 4 and 5.

The group is scheduled to attend the Telephone Hour broadcast, with Isaac Stern, soloist, at Carnegie Hall, on Monday; the New York City Ballet, at the City Center, on Tuesday; "Lohengrin", with Eleanor Steber, at the Metropolitan Opera House, on Wednesday; the New York Philharmonic-Symphony, conducted by George Szell, at Carnegie Hall, on Thursday; the Boston Symphony, conducted by Charles Munch, at the

Brooklyn Academy of Music, on Friday; and "A Masked Ball", with Marian Anderson, conducted by Dimitri Mitropoulos, at the Metropolitan Opera House, on Saturday.

The price per person will be \$124.85, including round-trip railway fare, hotel rooms, concert tickets, baggage transfer, etc., but excluding meals. A Columbia Concerts sales representative will be sent by Columbia Artists Management to St. Louis for four weeks, to arrange for the trip and promote the project locally. Information can be obtained from Marjorie Cooney, Mayfair Hotel, St. Louis.

Show trains for plays are an established event, and show planes are also available. An opera train from Louisville to New York has run the past two seasons, and an opera plane from New York to Vienna, for the opening of the rebuilt State Opera House, is being offered in November. But the St. Louis project marks the first comprehensive opera-and-concert "train" made available to music-lovers.

Metropolitan Opera Plans New Home

The board of directors of the Metropolitan Opera has told Robert Moses, Parks Commissioner of New York City, that it will take part in sponsoring a new opera house. The proposed three-acre site for the building is on the west side of Lincoln Square, where Broadway and Columbus Avenue intersect, between 62nd and 64th Streets. About two-thirds of the approximately \$1,500,000 necessary to purchase the land, destroy the existing buildings there, and relocate the tenants, has already been raised.

Rudolf Bing, general manager of the Metropolitan Opera, has also admitted interest in a European tour for the company, to take place no earlier than the fall of 1957. Definite plans are contingent on finding appropriate sponsorship and on other factors. The possibility of a visit to the Soviet Union has not been excluded from the itinerary. There is also a chance that the Vienna Opera might come to New York while the Metropolitan Opera is away.

New York City Ballet Schedules New Works

The New York City Ballet will open its 17th New York season at the City Center on Nov. 8. It returns from European and American tours for an eight-week season here. Performances will be conducted by Leon Barzin, musical director of the City Ballet, and by Hugo Fiorato.

Three new ballets will be presented. George Balanchine has created "Pas de Dix", with music from Glazounoff's "Raymonda", and costumes by Karin-ska; and "Jeux d'Enfants", set to Bizet's music of that title, with scenery and costumes by Esteban Frances. Todd Bolender has choreographed "Souvenirs" to music of Samuel Barber.

The last four weeks of the season will be devoted entirely to performances of Mr. Balanchine's "Nutcracker".

Returning to the company after a year's absence will be Maria Tallchief, who spent last season with the Ballet Russe de Monte Carlo on tour. Yvonne Mounsey will also rejoin the company. Other leading dancers will be Tanaquil LeClercq, Diana Adams, Patricia Wilde, Melissa Hayden, Jillana, Nicholas Magallanes, Francisco Moncion, Herbert Bliss, Mr. Bolender, Roy Tobias, Jacques d'Amboise, Carolyn

George, Barbara Walczak, Barbara Fallis, Barbara Milberg, and Andre Eglevsky.

Pittsburgh Opera Sponsors School

PITTSBURGH, PA.—A new professional opera training school, sponsored by the Pittsburgh Opera, opened on Oct. 18. Richard Karp is the director of the school. It will serve as an opera workshop, giving singers an opportunity to participate in public performances, and for teachers who will be coaching opera. Classes in the ten-week course of study are being held at Schenley High School. The non-profit project's expenses will be met by the Pittsburgh Opera.

Faculty members include Mr. Karp, general director of the Pittsburgh Opera; Mark Lewis, director of the Pittsburgh Playhouse School of the Theater; Anthony Stivanello, stage director, Pittsburgh Opera and Cincinnati Summer Opera; Richard Bendl, stage manager, Pittsburgh Opera; Merle Sharff, musical assistant, Pittsburgh Opera; and Gloria Hieger, Carnegie Institute of Technology.

Lecturers include Désiré Defrère, stage director, and Ralph Herbert, baritone, Metropolitan Opera; and Stephen Radkoff, technical director, Pittsburgh Opera and Butler Little Theater.

Private Financing For Moscow Visit

In accepting an invitation to appear in Moscow, the producers and company of "Porgy and Bess" have had to seek private financing for travel expenses between the United States and the borders of Soviet Russia, since the State Department has declined to finance the visit. The previous tours of the Gershwin opera in Europe and Latin America have been sponsored

financially by the government as part of its International Cultural Exchange Program.

The production is announced to open Nov. 1 in Moscow, remaining there for three weeks. Appearances in Bucharest, Budapest, Warsaw, Prague, and Berlin will follow. Within the borders of the USSR and its satellite countries, expenses of the tour will be paid by the respective governments.

In regards to its lack of support of the project, the State Department said that paying the heavy costs involved (an estimated \$350,000) was undesirable on the theory that the tour was still "politically premature".

Italian Tenor Added To Metropolitan Roster

Mario Ortica, young Italian tenor, has joined the Metropolitan Opera for the 1955-56 season. He will make his American debut at the Opera on Nov. 19 in "Aida", in which Renata Tebaldi will sing the title role for the first time in New York. Mr. Ortica was born in Treviso, and is in his middle twenties. He made his operatic debut in 1950 as Mario in "Tosca" at Cesana. In January 1954, Mr. Ortica appeared for the first time at La Scala, and during the past year he has sung in Lisbon, at the Maggio Musicale in Florence, and at the Terme di Caracalla in Rome.

Trapp Family Singers To Reorganize

The Trapp Family Singers are not disbanding, as previously announced, but are reorganizing under the name of the Trapp Singers. Msgr. Franz Waser will continue to direct the singers and the music camp at the Trapp family home in Stowe, Vt. The reorganization has taken place because changes in the group since 1938 have brought in some non-family members. The group will be available for public performances.

Washington Arena Sold Out For Scots Guards American Debut

Washington, D. C. A DETACHMENT of Great Britain's Regimental Band and Massed Pipers of the Scots Guards with Highland Dancers arrived in Washington on Oct. 6 to begin a ten-week tour of 45 American and three Canadian cities. Washington's huge Uline Arena was sold out well in advance for the first appearance in this country of the Scots Guards, on Sunday, Oct. 9, and the performance won the ecstatic approval of the vast assemblage.

The band, resplendent in the scarlet and royal blue uniforms of the Royal Household Troops and topped with high black bearskin hats, began the afternoon's festivities. The controlled balance of the ensemble was immediately apparent in uncommonly impressive renditions of "The Star-Spangled Banner" and "God Save the Queen".

After regimental slow marches and a quick march by the band, the blood-curdling wail of bagpipes rose from the opposite end of the arena, and on came pipers and drummers in doublets and kilts, tartans, feathers and lace. Such was the resonance of the great hall for this sound, which assuredly is meant for the open air, that it was quite impossible to discern the transition from tune to tune

through seven changes. Nevertheless, the precision and assurance of the pipers' and drummers' unique skill proved to many a novice auditor that this can be far more than a mere din, and the audience applauded and cheered vociferously.

Eight Highland Dancers gave a definitive demonstration of the Highland fling. Further dancing included the famed traditional sword dance.

Transcriptions of familiar works by Tchaikovsky, Verdi, and Saint-Saëns opened the second half of the program. Our country has its service bands, high school and university marching bands, but it is doubtful whether any can match the ingrained nobility and royal swagger of these men, steeped in ancient tradition. Restraint extends to the tone of the band, even in the exciting fanfares, for the players eschew blatant blare. Lieut. Colonel S. Rhodes is director of music and no doubt responsible for this achievement.

In addition to their Uline Arena show, the Guards paraded in front of the White House and performed the famous Beating Retreat ceremony on the Ellipse on Saturday. A small detachment laid a wreath at the tomb of the Unknown Soldier on Sunday morning.

—THEODORE SCHAEFFER

ORCHESTRAS In New York

First Campaign Concert To Save Carnegie Hall

The first concert of a series, sponsored by the Committee to Save Carnegie Hall, was presented on Oct. 13 in the hall itself. The benefit concert, which was a part of the committee's campaign to raise \$4,500,000 to purchase the building, enlisted the aid of the Symphony of the Air; the New York Oratorio Society, assisted by the New York University Glee Club; Eugene List, pianist; and William Strickland, conductor. Lawrence Tibbett and Deems Taylor spoke briefly on various aspects of the campaign.

Haydn's joyous "Lord Nelson Mass" in D minor was given a dedicated and enthusiastic performance by the chorus and orchestra. The soloists—Judith Raskin, soprano; Mona Paulee, mezzo-soprano; Wesley Dalton, tenor; and Clifford Harvuot, baritone—were all satisfying, particularly Miss Raskin, who executed the difficult *fioriture* clearly and with ease. Eugene List played the Tchaikovsky First Piano Concerto. The concert ended with the Overture to Weber's "Oberon".

According to John J. Totten, founder and chairman of the committee, \$40,000 has already been received by the committee. Even though a large portion of the funds remains to be raised, Mr. Totten believes that the goal will be reached within a year.

—F. M., Jr.

Gile's Performs Two Concertos

Symphony of the Air, Victor Alessandro conducting. Emil Gilels, pianist. Carnegie Hall, Oct. 16:

"Lenore" Overture No. 3; Piano Concerto No. 3, C minor, Beethoven
Piano Concerto No. 3, D minor, Rachmaninoff

New York's favorite topic of musical discussion for the past few weeks has been Emil Gilels, and since this third and presumably final New York appearance this season was the first time that I had heard him, I was intensely curious.

It was obvious from the way he listened to the orchestral opening of the Beethoven Concerto that he is a whole-souled and dedicated musician and not merely a virtuoso. He made his entrance with the piano not like a celebrity bursting into a room but like someone who had been there all the time, taking part silently from the very beginning. This impression of profound musicianship was strengthened by his performance of the slow movement, which was beautifully molded. The chords melted into one another and the themes sang out freely. Mr. Gilels was constantly aware of his role, whether as soloist or as accompanist in the passages where the orchestral instruments take the lead. Every fiber of the score seemed to be clear in his mind. In the finale, his technical prowess rightly came to the fore. His small, supple hands, close to the keyboard and never wasting a motion, worked wonders of smoothness, color, dynamic gradation, and accent. Particularly noteworthy were his long phrases, which enabled him to achieve the utmost rapidity without loss of clarity or rhythmic emphasis. At the close, in whirlwind tempo, he played the broken octaves as Beethoven wrote them.

It was in the Beethoven concerto that Mr. Gilels was best able to reveal his imagination, sense of style, and musical insight. But the Rachmaninoff offered him a chance to display not merely an amazing technical equipment but the finest taste in how he used it. He did not play it with the crushing power of Rachmaninoff or with the blinding speed and scintillation of Horowitz. But his interpretation was

in its way equally valid and refreshingly different from any other I have heard. It was a cooler, less heavily emotional and dramatic conception, of the utmost lucidity and elegance. The famous scherzando passages in the finale with the terrifying thirds offered no terrors to Mr. Gilels. He made them glitter like ice crystals. And he worked up the final pages to a climax that left his audience hysterical with enthusiasm without letting his playing degenerate into hysteria.

Mr. Alessandro and Mr. Gilels were obviously happy to work together. The orchestra had not had enough rehearsal to do justice to the tricky Rachmaninoff score, but it was never routine even though it was occasionally ragged. Mr. Gilels played two encores, and then the stage had to be darkened to send people home. He is not only a great pianist but a most sympathetic and exciting personality.

—R. S.

Scherman Offers Three Novelties

Little Orchestra Society, Thomas Scherman, conductor. Rudolf Firkusny, pianist. Town Hall, Oct. 17:

Symphony No. 2, E flat major Gounod
(First time in New York)
Variaciones Concertantes, Ginastera
(First time in New York)
Concertino for Piano and Seven Instruments Janacek
Piano Concerto, D major, K. 451 Mozart

Characteristically, Thomas Scherman opened the season of the Little Orchestra Society with a completely unhackneyed program containing two works entirely new and another that must have been new to most members of the audience, and a Mozart Piano Concerto that is relatively seldom played. Mr. Scherman may not be one of the great wizards of the baton, but one shudders to think how dull the New York orchestral season would be without him.

In 1854, having just experienced the failure of his opera, "La Nonne sanglante," Charles Gounod composed a Symphony in D major. It proved such a success, when it was performed in 1855, that he immediately composed another, the Symphony in E flat major heard at this concert. Although it is neither as charming nor as finished in style as Bizet's Symphony in C (of 1855), this Symphony in E flat is melodious and engagingly frivolous in spirit. It would make a very pretty little ballet. Mr. Scherman was a bit heavy-handed with it, but he kept it moving briskly and made the slow movement properly sensuous.

Alberto Ginastera's Variaciones Concertantes for chamber orchestra might well be nicknamed The Young Person's Guide to the Colors of the Orchestra, for its expert scoring is its principal attraction. The theme is weak and the variations get nowhere, structurally speaking, but each variation offers solo opportunities to various instruments and each is exquisitely colored. After these delicate miniatures, the bouncing finale, with its spicy South American rhythms, seemed out of place. The work was effectively, though not impeccably, performed.

Music of much greater originality and creative power is the Janacek Concertino, for piano, two violins, viola, two clarinets, French horn, and bassoon. It is the texture and the thematic character of this piece that make it compelling, for it never really develops. But every measure has a curious freshness of sound and sense of economy. With a bare arpeggiated figure and some trills Janacek can weave his spells. Mr. Firkusny played the piano part beautifully and his fel-

Mozart Program Marks Gala Opening of Philharmonic Season

NOT to be outdone by the Metropolitan Opera, the New York Philharmonic-Symphony made a gala occasion of the opening of its season, the 114th, in Carnegie Hall on Oct. 20. Television cameras were on hand for arriving celebrities, the lobby was hung with flags, greenery adorned the boxes in the auditorium and the flags of their nations were draped across the boxes occupied by foreign diplomats and United Nations representatives.

During the intermission, Floyd G. Blair, president of the Philharmonic-Symphony Society, told the audience of the success of the European tour from which the orchestra had just returned and then introduced Commissioner of Commerce Richard C. Patterson, who read a proclamation from Mayor Wagner setting aside the week of Oct. 23 as Philharmonic Week in New York and calling upon all citizens to support the campaign of the Friends of the Philharmonic.

The music of the evening, appropriately enough, was an all-Mozart program and, with the exception of the Overture to "The Abduction from the Seraglio", an all-concerto program. Three Mozart concertos in a row could conceivably be something of a strain on both the solo pianist and the audience, but there was no sign in this instance that they were a strain on anybody.

The pianist was Rudolf Serkin, and Mr. Serkin is an artist of such sensitivity and scholarship in 18th-century music that his performances in this literature are endlessly interesting. The concertos were No. 25 in C major (K. 503), No. 16 in D major (K. 451)—rather surprisingly a first performance by this orchestra—and No. 23 in A major (K. 488). Of these, the A major is perhaps best known and the D major so little performed as to be unknown to most concertgoers. The reason for the unfamiliarity of the D major can only be, as the program note suggested, that the pub-

low artists were equally skilled.

The delightful Mozart concerto, one of his most buoyant, was spiritedly done. Mr. Firkusny, always the sensitive and tasteful artist, might well have given himself freer rein in the bravura passages, and the orchestra, if not as polished as the soloist, nonetheless made the score come vividly to life.

—R. S.

Beatrice Brown Conducts Art of Fugue

Beatrice Brown, who is the first woman to receive a Fulbright Scholarship in conducting, led a chamber orchestra in the Roger Vuataz arrangement of Bach's "Art of Fugue" at Carnegie Hall on Oct. 19. Since 1953 she has been a private pupil of Hermann Scherchen, and it was through him that she obtained this version of Bach's masterwork, which Scherchen had commissioned from Vuataz.



Rudolf Serkin and Dimitri Mitropoulos in rehearsal

lished score is difficult to come by (it exists, apparently, only in an Breitkopf and Härtel edition of 1878) for the concerto itself is a brilliant, joyous and ingenious affair, not comparable perhaps to Mozart's major compositions in this form but an estimable piece of work nevertheless.

Mr. Serkin projected the music with sufficient romanticism and dash to avoid any dryness or any suggestion of formalism, and his execution of cadenzas, runs and figures had an inner rhythm and momentum like poetry that truly simulated the language of Mozart.

Handsome self-effacing in this first concert of the season, Dimitri Mitropoulos provided deft orchestral co-operation (accompaniment is not the word in a Mozart concerto), although his instrumentation was not ideal. Probably for the visual effect at a gala opening concert, the Philharmonic's full complement of strings was on stage. During the solo passages the number of players was cut back to Mozartean proportions, but everybody played in the tutti and this led to heaviness and disturbingly frequent shifts of weight and balance. The overture was played with all the stops out, probably for the same reason.

—RONALD EYER

Although it was possible to differ both from Vuataz and from Miss Brown about details in their approach to Bach, this evening was a deeply moving experience. For the arrangement was obviously the work of a man steeped in Bach's music and Miss Brown conducted it with great love and eloquence, without ever allowing her forces to get out of hand. She obviously has the power to communicate her conceptions to an orchestra clearly and convincingly.

Vuataz has set "The Art of Fugue" for a chamber orchestra made up of two string groups and winds. Sometimes the voices are played by groups of strings, sometimes by solo players, and the winds are also used singly and in combination. It is difficult to see the logic of his procedure in some instances, such as the long delay in using the winds, changes from several instruments to one in the middle of

(Continued on page 25)

Antonio and His Dance Group Present Memorable Program

S EVEN years ago, when Antonio last appeared in the United States, he was still primarily a dazzling young virtuoso, technically brilliant, but insecure in taste, emotionally facile, often flippant. He returns to us a great artist, sensitive, dedicated, aware of deeper human values, and therefore infinitely more moving, even in his prodigies of technique, than ever before.

With a large and versatile company of dancers and musicians he opened a three-week season at the Broadway Theater on Oct. 2, which was obviously destined to be a memorable visit. He has developed mightily as a choreographer, also, and several works on the program were admirably venturesome in attempting to broaden the scope and style of stage Spanish dancing. All of them were beautifully costumed and enhanced by handsome scenery and evocative lighting. Only three days previously, Carmen Amaya had returned from Spain after 12 years' absence, also a much finer dancer than when she left us. I hate to admit it, but protracted absence from the United States seems to be a positive tonic for Spanish dancers.

Though it can be ingeniously adapted to many purposes, Spanish dancing at its best will always remain an intimate and a personal art, close to its roots in the people. Thus, the most unforgettable experience in this long and resourceful program was still Antonio's solo dancing. His "Zapateado" was a miracle of rhythmic ecstasy. To hear him trill his foot beats to a frenzied climax and then watch him achieve a long desecrescendo until the movement died out in his legs and feet to



S. Lido

Antonio and Rosita Segovia

utter stillness was to see dance in its essence. Nor were these almost frenzied passages of rhythmic pulsation executed in a spirit of bravado; they arose from a profound human instinct, as natural as the beating of a bird's wings or the leap of a deer. In his turns and falls to the knee, in his leaps and beats, Antonio is as fantastically rapid as ever, but far more delicate and precise than he used to be. His hands and arms are more gracefully and expressively employed and he has added a whole new vocabulary of movement for the head and neck and shoulders. He has obviously been thinking deeply about the nature and possibilities of the Spanish idiom and

the results are there for all to see and enjoy.

A unique personality and a born charmer is Carmen Rojas. Not only can she dance and sing like a house afire, but she knows exactly how much to project, a matter of great importance in such large theaters as the Broadway. Her duet with Antonio, "Seguiras Gitanas", was marvelously vivid, and their provocative dance flirtation with each other was the most delightfully explicit that I have ever seen in an American theater in the context of Spanish dancing. Amaya has a smoldering physical intensity that is frightening in its savage implications, but this eroticism was lightened and humanized by humor and playfulness.

Rosita Segovia, the other leading female soloist of the company, exhibited both a strong technique and a marked elegance of style. Her performance of a Spanish Sonata by Soler was admirably finished. Antonio Mairena and Pepe Fuentes were both expert flamenco singers, with cantillations of unusually long span and nuance of tone. Manuel Moreno and Mariano Cordoba were excellent guitarists. And although the orchestra under Angel Curras was unusually good both in rhythmic precision and general quality, I feel it my duty to add that the best accompaniment for Spanish dancing will always be the guitar, the human voice, or just the beating of the feet.

It is impossible to single out all of the other dancers by name, but Paco Ruiz, Antonio de Ronda, and Joaquin Robles should be praised for their striking performances, with Antonio, in the haunting "Martinete", one of the best works on the program. The women of the company shone in a captivating "Suite of Basque Dances", nor were the men less capable in an amusing series of high kicks and beats. But the heart of the performance was the magnificent dancing of Antonio, who is a "must" for all lovers of Spanish dancing.

—ROBERT SABIN

ally in the beautiful one created for Ballet Theater in 1940, that he did not wish this masterpiece to be toned down to a low dynamic and emotional level, it is difficult to understand why Serge Grigorieff and Liuboff Tchernicheva were so funereally reverential in their approach to it. Instead of ethereal but shimmering loveliness, we had a sad-faced monotony and anemia of style. Miss Fonteyn barely got off the ground in the Mazurka, in which Fokine sent Karen Conrad soaring; Miss Heaton looked as if she were suffering from a severe attack of indigestion, in the Valse; and Miss Lindsay was stiff and self-conscious in the exquisite Prelude. Nor did Mr. Rastine's heavy and unmusical performance make one forget former illustrious interpretations of this difficult role. The corps was well-trained but as inert as the principals. To cap the climax, Robert Irving conducted the music with a plodding regularity that spelled death to Chopin's rhythmic delicacy.

The rest of the program consisted of Frederick Ashton's "Macame Chrysanthe", in which Alexander Grant was again superb as Pierre; and Mr. Ashton's Coronation Ballet, "Homage to the Queen", which contains some of his most clever and ingenious choreography and provides an admirable showpiece for the brilliant Sadler's Wells company. Nadia Nerina, Violetta Elvin, Rowena Jackson, and Pauline Claydon all had the opportunity to scintillate.

On the male side, Brian Shaw was superbly light and precise in his solo, and the tireless Mr. Grant was transcendent as the Spirit of Fire, one of the most technically demanding roles to be seen on the contemporary ballet stage, in terms of sustained speed, elevation, and intensity. Would it be too much to ask Mr. Ashton to remove the final gaudy tableau? Now that the Coronation is over, we do not need it to emphasize the complimentary aspects of the work and it cheapens the effect of what is otherwise a ballet of genuine elegance as well as bravura.

—R. S.

FREDERICK Ashton's "Macame Chrysanthe", a ballet in five scenes adapted from Pierre Loti's book with music by Alan Rawsthorne and scenery and costumes by Isabel Lambert, had its American premiere on Sept. 27 at the Metropolitan Opera House. Although it has been lavishly produced by the Sadler's Wells Ballet, it is not one of Mr. Ashton's successes. The main faults, I think, are the following: the ballet has no definite mood or emotional key; the setting and costumes are neither wholly stylized western nor convincingly oriental but something between; the music is a patchwork of trite ideas; and the choreography never really solves the problems it sets itself. Having read Loti's charming book in my impressionable youth, I was especially disappointed that Mr. Ashton had not captured more of its fascinating blend of quaintness, romantic nostalgia, irony, and subtle eroticism.

In his choreographic treatment, Mr. Ashton veers between distortion and deliberate stylistic paradox (in the manner of Balanchine's "Four Temperaments" but far less

Madame Chrysanthe, Les Sylphides

Given by Sadler's Wells Ballet

convincingly) and frank old-fashioned virtuosity. He is more successful in the latter vein. The hornpipe for the French sailor Pierre is a little masterpiece, and Alexander Grant dances it like a whirlwind. The role of Mme. Chrysanthe, on the other hand, is a long series of tricks, which are unbecoming and destructive of any real sense of character. She is neither a Japanese woman nor a French hussy but a mere puppet. Maryon Lane did what she could with its technically difficult but mannered and unrewarding material. Ray Powell gave a vivid performance as the rodent-like little Marriage Broker. Perhaps the low point of the ballet was a sword dance which was almost embarrassing. I hope the Azuma Kabuki dancers never see it! Mr. Ashton should have chosen between biting

satire and sentimental charm, and he should have invented movement of greater ingenuity and stylistic originality, if he intended to convey something comparable with Loti's very Gallic picture of a Frenchman in Japan, enjoying an exotic experience with all its bittersweet overtones.

On Oct. 5, the Sadler's Wells Ballet introduced to the United States its revival of Fokine's "Les Sylphides", the last of the season's novelties, with Margot Fonteyn, Alexis Rastine, Anne Heaton, and Rosemary Lindsay in the leading roles. Unlike its other brilliantly successful revivals, this one was a grave disappointment. It was lifeless, insipid, and weakly danced, and about it hung the atmosphere of the wax museum. Since Fokine himself had clearly indicated in his own restudies of the work, especi-

Opera Council Sponsors Auditions

This season's first Regional Auditions, sponsored by the Metropolitan Opera's Regional Council, in connection with the Metropolitan Opera Auditions of the Air, were held on Oct. 15, in Seattle, Wash. The contest, under the local supervision of Mrs. Peter Schmidt, and of Howard J. Hook, Jr., the council's chairman of Regional Auditions, was judged by John Gutman, assistant manager of the Metropolitan. Young singers in the Tulsa, Okla., area will compete on Jan. 29, and contestants from five adjacent states will gather in Minneapolis, for the third annual audition sponsored in the Twin Cities, on Feb. 13. On Feb. 29 the council will sponsor its first auditions in Denver, Colo.

San Francisco Opens Opera Drive

SAN FRANCISCO.—The San Francisco Opera Association has opened the first public campaign for financial support in its history. A goal of \$100,000 has been announced by Robert Watt Miller, association president. Marco F. Hellman has been named chairman of the drive, which will continue for the rest of the opera season. Formerly the annual opera deficits have been met privately.

RUSSIAN VIRTUOSO

Emil Gilels, in first American visit, is articulate
"Soviet Ambassador of Music"

By RICHARD T. BURGI



Exclusive Musical America Photo

SOVIET musicians know much more about American and European music than do Americans and Europeans about Soviet music, according to Emil Gilels. These and other comments on musical life in Russia today were made by the 39-year-old Soviet pianist in an interview for MUSICAL AMERICA, a few days after his spectacular debut in Carnegie Hall.

Immaculately groomed, extremely articulate and voluble, Mr. Gilels spoke in Russian, as he knows only a little French and German besides his native language. To support his claims about Soviet knowledge of Western art, he pointed out that he had followed MUSICAL AMERICA for many years very closely. "I feel that it has always given me a very adequate and excellent idea of musical life in America, and I have often had many articles translated for me."

Furthermore, long-playing records are well known in Russia and are extremely popular, while foreign recordings from western Europe and also the United States are easily obtainable in the Soviet Union. Mr. Gilels claimed that recordings are much cheaper in his country than in the United States and that it is quite easy and not at all uncommon for his countrymen to collect record libraries. He added that music scores are also much cheaper than they are in America and also very accessible.

When asked about the role of contemporary foreign music in Soviet concerts, Mr. Gilels said that of course such music was played. He did not indicate to what extent it was played, but he did point out that music that created a great stir anywhere usually found a place in Soviet programs, although so much of it did not, in the end, justify all the interest it incited. "How many people," he went on to ask, "now would go to a Schoenberg recital, and yet there was a time when Schoenberg was pointed out as the hope of music."

"As far as American composers are concerned," he went on, "the names of Gershwin, Roy Harris, and Samuel Barber are very well known to Soviet musicians and mu-

sically educated people in Russia, and their works are played, if not very frequently. The forthcoming production of 'Porgy and Bess' is eagerly awaited in Russia, for the music is well known and has been performed frequently. The people are also very anxious to see a stage performance by American artists."

Contemporary Russian music, of course, figures prominently in most recitals, but is limited to composers as well known abroad as in Russia—Prokofiev, Shostakovich, Khachaturian, Kabelevsky, Miaskovsky. Mr. Gilels said that the most interesting of the newer composers were to be found in the field of opera, among whom he singled out for special praise a young Armenian composer, Arno Babdzhanian. He also pointed out that there was a special flowering of musical culture, particularly in composition, in the Caucasus, and that all of Russia's most interesting composers and performers of the last few years seemed to come from that region.

At Moscow Conservatory

Besides being a member of the five-man advisory committee that formulates policy for the Soviet musical journal *Sovetskaya Musika*, Mr. Gilels is one of the most distinguished professors at the Moscow Conservatory, and these duties prevent him from giving as many concerts as he would like. In 1954, he filled 60 engagements, 50 in Russia and ten in western Europe. Twenty were with orchestra; the rest were solo recitals.

"The programs of all my solo recitals are completely and entirely decided by myself," Mr. Gilels stated. "I play the music that I like and that I want to play. The programs with orchestra, on the other hand, are determined by the artistic advisor of a given orchestra."

"All concert tours in Soviet Russia," he continued, "are arranged by a central governmental committee for concert tours. Russia is divided into various regions for concerts, and when an artist is assigned to a given region, he usually appears in all of the cities of the regional circuit. For example, the Volga circuit would cover approximately ten cities in that region; the Don basin region would cover ap-

proximately ten cities in that region, and the same would hold for the Ural region.

"Recitalists' fees are not fixed and depend on the popularity and reputation of the artist, with singers the most highly paid. I receive a fixed fee for all my appearances, whether they are alone or with orchestra."

As with other concerts by important artists, Mr. Gilels' performances are tape-recorded. If they meet with the approval of the artist they are broadcast.

Not all concerts are reviewed. Mr. Gilels thinks that Soviet artists, including himself, are particularly anxious to receive the criticism that appears in the Soviet press. He feels, however, that it differs from American and West European criticism in being constructive and designed to help and mold the artist.

Mr. Gilels believes that recordings should be made during concert performances; those made under the laboratory conditions of studios are "sterile." Just a short while before leaving Russia, he made three new recordings, devoted to some Shostakovich fugues, some Scarlatti sonatas, and Prokofiev's Third Piano Concerto.

In discussing musical education in Russia, Mr. Gilels pointed out that it is open to anyone who wishes it. "There are music schools in every important city for children and for young people of high school age, as well as special instruction for people employed in other capacities. Any child who passes the entrance examination is admitted to a music school."

"After ten years of training in elementary and secondary musical schools, called musical *technikum* in Russia, a student may then take the examination for admission to a conservatory. Requirements for admission to the conservatory also include a certificate of maturity—roughly equivalent to a high school diploma—showing that his training has included not only music but history, sciences, and languages."

The conservatory curriculum demands a certain amount of work in the humanities, particularly in philosophy and history, as well as the study of languages. (Here Mr. Gilels ruefully admitted that he didn't work very hard at languages

when he was studying at the conservatory, and that ever since he has had to travel abroad he has regretted this lapse.) There are also supplementary courses in the history of art, as well as in the specific music courses that the student is interested in.

On completing the conservatory training, the student receives the title of Aspirant. If he is interested in a concert career, he goes on to that, provided he has the recommendation of his conservatory faculty. If he is interested in a teaching career, then he applies for a position in one of the many music schools throughout Russia. "A conservatory graduate," Mr. Gilels stressed, "is always assured of a job—certainly, at least as a teacher. There is no appointment problem for conservatory graduates." However, the graduate may apply for further education by selecting a topic for dissertation and then writing it. He then becomes a candidate for a doctorate in sciences of art.

There are 17 conservatories in Russia, none of them central and all equal in rank. However, the Moscow Conservatory is the most distinguished and has the most famous faculty.

There is also much musical training for amateurs in factories, on farms, and in schools. Many leading Russian artists, particularly singers and dancers, have picked up their early training in such activities. One of the leading basses of the Bolshoi Theater, Alexander Ognivtzev, received his first instruction this way.

Acquiring musical instruments is no longer a problem in Soviet Russia, according to Mr. Gilels. Many special bureaus rent out all types of instruments at very low rates or sell them at very moderate prices. The trade name of the leading Soviet piano is Red October, the name given to the month of Russian's historic revolution. Pianos manufactured in Estonia and Latvia are also acceptable and in common use in Russia.

"There were no professional musicians in my family," reports Mr. Gilels, who was born in Odessa on the Black Sea in 1916. "However, my family was quite musical in an amateur way, performing on (Continued on page 14)

Mr. Burgi is associate professor of Russian languages and literature at Yale University.

Music Critics Meet in Louisville For Third Annual Workshop

By MILES KASTENDIECK

Louisville, Ky. FORTY music critics from large and small cities of the United States and Canada gathered at Louisville for the third annual Music Critics Workshop the weekend of Oct. 7-9.

This city had been chosen because of the increasing interest of the musical world in the Louisville Orchestra's plan for commissioning contemporary music. They arrived on the day the news broke about the additional grant of \$100,000 the Rockefeller Foundation had made, bringing to a total of half a million the money appropriated to get a special hearing for contemporary works. The workshop was sponsored by the Louisville Orchestra and by the American Symphony Orchestra League under its special grant from the Rockefeller Foundation.

This workshop brought together critics from the Middle West. Its predecessor in Los Angeles last December had concentrated on the West Coast. The third workshop under the present Rockefeller grant will probably take place in Philadelphia next fall. All three are an outgrowth of the workshop held in New York in the fall of 1953, sponsored by the American Symphony Orchestra League, the Philharmonic-Symphony Society of New York, and the Music Critics Circle of New York City.

Aside from exchanging ideas on techniques and problems connected with their profession, the critics reviewed two concerts of contemporary music drawn from the commissioned works of the orchestra. In turn, these reviews were appraised and analyzed. The Louisville project was carefully scrutinized in a panel discussion in which officials of the Louisville Orchestra and some townspeople argued the value of the whole idea.

At the conclusion of the workshop the critics adopted the following resolution: "The members of the Music Critics' Workshop, assembled in Louisville, wish to commend without reservation the conception and operation of the Louisville Orchestra's Commissioning Plan. Aside from the direct benefit to the composer, the commissioning of new musical works signifies a true understanding of what lies at the source of a vital musical culture. In our opinion, an art that is not constantly being renewed must suffer a gradual diminution of its values, including those created by the great minds of the past.

"We feel, therefore, that the imagination and enterprise shown by the directors of the Louisville Orchestra deserve a tribute from the whole American musical community."

Held in the Louisville Free Public Library, the workshop opened with greetings from John Edwards, president of the American Symphony Orchestra League; Charles Farnsley, president of the Louisville Philharmonic Society, who as former mayor conceived the com-

missioning plan; and Miles Kastendieck, representing the Music Critics National Advisory Committee. Paul Henry Lang, of the *New York Herald Tribune*, gave the keynote address entitled "The Critic and Contemporary Music". He pointed out that public diffidence towards contemporary music sprang from not knowing how to listen and not knowing the living musical idiom, decried the overemphasis on the word dissonance, and suggested the allegiance of the critic to the composer in sustaining the lifeline of the art.

The panel discussion, moderated by Norman Isaacs, managing editor of the *Louisville Times*, revealed a feeling that the 64 new works played under the Rockefeller grant may have been an overdose of new music but that the plan far from hurting the orchestra had become an experiment the whole world was watching. In a report that followed on operas commissioned, Moritz Bomhard, director of the Kentucky Opera Association, showed how Louisville had become a laboratory and that the American record in operatic writing was more a lack of quantity than quality.

For the special critics' concert that evening, Robert Whitney, conductor of the Louisville Orchestra, offered a program of four works representative of the international scope of the commissioning and the various styles in which the composers are writing. It consisted of Ben Weber's *Prelude and Passacaglia*, Alberto Ginastera's *Pampeana No. 3*, Chou Wen-chung's "And the Fallen Petals", and Hilding Rosenberg's "Louisville Concerto". The critics reacted variously to this music but were unanimous in their praise of the Louisville Orchestra's performance of it.

The Saturday morning session consisted of a discussion on the "Techniques of Criticism" by Herbert Elwell of the *Cleveland Plain Dealer* and an analysis of the reviews of the Friday night concert by Miles Kastendieck of the *New York Journal-American*.

The afternoon brought a regular concert by the orchestra, in which commissioned works are presented according to a plan of rotation assuring four performances for each work. Edmund Rubbra's *Improvisation for Violin and Or-*

chestra marked the one hundredth work commissioned by the orchestra since it had inaugurated its plan back in 1948. Peter Jona Korn's *Variations on a Theme from "The Beggar's Opera"* and André Jolivet's "Suite Transocéane" completed this program. The concertmaster Sidney Harth was soloist in the Rubbra.

The evening session consisted of a discussion of the functions of the music critic from the viewpoint of the orchestras by Helen M. Thompson, executive-secretary of the American Orchestra League; of the composer, by Mr. Korn; and of the reader, by C. W. Stoll of Louisville. John Rosenfield of the *Dallas Morning News* replied for the critics. This survey was preceded by a special address by Virgil Thomson entitled "Memoirs of a Music Critic".

On Sunday morning Harold Schonberg of the *New York Times* spoke on "Criticism in Relation to

Recordings, Broadcasts, Telecasts, Film Music". Mr. Kastendieck again analyzed the reviews of the Saturday afternoon concert. In a business meeting conducted by Thomas B. Sherman of the *St. Louis Post Dispatch* the critics from the Midwest agreed to try to organize sectionally in anticipation of forming a national association a year hence.

Louisville outdid itself in entertaining its guests, beginning with a luncheon given by the Chamber of Commerce and including a supper party and a trip to Stephen Foster's "Old Kentucky Home" in Bardstown given by the Louisville Courier Journal and Times Publishing Company, and a dinner at Garden Court of the University of Louisville School of Music, given by the Board of Directors of the Louisville Philharmonic Society.

The Louisville workshop was far and away the best and most fruitful of the critics' meetings yet held.

Philadelphia Again Scene Of Yearly Conductors Symposium

Philadelphia SPONSORED jointly by the American Symphony Orchestra League; the American Society of Composers, Authors and Publishers (ASCAP); and the Philadelphia Orchestra Association, another annual Conductors' Symposium—the third since 1952—was held here from Sept. 26 to 30. As previously, the symposium was under the general supervision of the Philadelphia Orchestra's conductor, Eugene Ormandy. At the conclusion, Mr. Ormandy; Donald Engle, the orchestra's manager; and the "student" leaders expressed gratification at the results accomplished, and all emphasized the value of such sessions for conductors from smaller communities, particularly the direct contact, through rehearsals, with one of the world's great symphonic ensembles.

The visiting conductors attended all of the Philadelphia Orchestra's regular rehearsals directed by Mr. Ormandy, and for their own podium practice were allotted a collective total of nearly 23 hours, an arrangement made possible by ASCAP funds. The works taken up included standard fare by Beethoven, Brahms, Dvorak, Haydn, Liszt, Mozart, Rimsky-Korsakoff, Tchaikovsky, and Weber. Contemporary pieces were by Barber, Bloch, Creston, DeLamarter, Delius, Dello Joio, Hanson, Kodaly, Kreisler-Sevitzky, McDonald, McKay, Shul-

man, Shostakovich, and Vaughan Williams. In addition to the rehearsals and general symphonic workshops, there were discussion periods presided over by Mr. Ormandy; William R. Smith, his assistant; the Philadelphia Orchestra's principal players; and Mr. Engle and other members of the orchestra's administrative staff.

Most of the meetings were at the Academy of Music. Others took place in the John Bartram and Warwick Hotels. At the former there were a special "welcome luncheon" tendered by the Philadelphia Orchestra Association, and a consideration of American Symphony Orchestra League affairs presided over by Mrs. Helen Thompson.

At the Warwick on Sept. 28 there occurred an interesting panel discussion on the future for American composers, and possibilities for increased performances of their works, as community orchestras develop. A. Walter Kramer acted as moderator. Mr. Ormandy expressed the viewpoint of the conductor and referred to the problems of balanced programming; Vincent Persichetti, composer and a member of the staff of Elkan-Vogel Company, spoke both from the publisher's and the composer's angle, and Howard Hanson also argued in a dual capacity, as a composer and an educator, condemning "intellectual snobbery" and isolation from life and the people. Other composers attending were Paul Creston, Norman Dello Joio, and Deems Taylor.

During their stay the visitors inspected the Philadelphia Orchestra's extensive library, in charge of Jesse Taynton, and were guests of the Free Library of Philadelphia, where they viewed the noted Edwin A. Fleisher Music Collection.

The conductors who attended were: James S. Ballinger, Hays College Community Orchestra, Hays, Kan.; George W. Barth, Southwestern Louisiana Institute Symphony; Franz Bibb, City Symphony

(Continued on page 28)



With the critics in Louisville. Left to right, Roger Dettmer, of Chicago; Miles Kastendieck and Paul Henry Lang, of New York; John Edwards, president, American Symphony Orchestra League



Mission Accomplished

I wandered up to visit Bruno Zirato in his office the other day to see how he felt about the New York Philharmonic-Symphony's recent European tour. "Pleasantly tiresome" was his phrase—"tiresome" because as co-manager of the orchestra he had been the person chiefly responsible for the administrative details of the tour. But "pleasantly" was an understatement. A little subdued and hoarse from the cold he had contracted abroad, Mr. Zirato could not conceal his great pride over the Philharmonic's remarkable success abroad.

"Our reception in Athens was really thrilling," he said, when I asked him what was the high point of the tour. Mitropoulos was returning to conduct in his native city after an absence of 17 years, making the occasion a highly sentimental and emotional one. From the moment the conductor and his orchestra arrived by plane from Naples till they left for London two days later, the public adulation was unceasing.

"I was celebrated like a god," Mr. Zirato quoted Mitropoulos as saying in retrospect. And once while they were in the middle of the Athens turmoil, the Greek conductor remarked, "I'm beginning to feel like Frank Sinatra!" An extra morning concert had to be added to satisfy the public demand, and after it Mitropoulos had to beg the audience to let him go, even though several encores had been played, in order to keep a luncheon date with King Paul and Queen Frederika.

Knowing what usually happens to "the best-made plans of mice and men"—particularly when 120 men with nine tons of equipment trundle around eight countries in five weeks—I asked Mr. Zirato if there had been any notable hitches on the trip. "No," he replied with quiet satisfaction, "everything went with unusual smoothness." He could recall only one occasion when a concert was threatened by an untoward delay.

Somewhere on the way from Milan to Perugia, the baggage cars got separated from the passenger cars and went gaily off in the wrong direction. Fortunately, the Philharmonic men with the baggage cars realized soon enough that they weren't going to Perugia. Somehow they got the cars turned

around and back to the separation point. Then, by commandeering some trucks, they were able to get to Perugia with the indispensable equipment. The concert went off on schedule.

I brought up the somewhat ticklish point that the Philharmonic had been criticized for not playing more American music abroad. Noting that short works by Barber, Copland, and Gould were given, Mr. Zirato replied quite frankly that the programs were determined in part by the various European managers of the concerts, who were responsible for the box-office success of the concerts and who knew from long experience what their audiences wanted to hear.

"We thought we made up for this in some respect by presenting two American-born pianists, Grant Johannesen and Byron Janis," Mr. Zirato added. And he went on to say that these two artists, with two of the other soloists, Nathan Milstein and Robert Casadesu, donated their services to the tour. "While we were in Paris," he continued, "Mr. Casadesu made a recording of Beethoven's 'Emperor' Concerto with the orchestra, which Phillips issued three days later!"

The trip cost the Philharmonic about \$80,000, just about what had been expected. This seems like a lot of money for an organization already deficit-ridden. But when I left Mr. Zirato, I could not help but agree with his final comment, that "the tour was the best possible propaganda for America and worth every cent it cost us."

Tourist

A sidelight of Emil Gilels' visit to America (see interview page 9) is his lively curiosity about the sights and sounds of our country. Guess what city he wants to see more than any other—Hollywood! And as an enthusiastic amateur photographer, he is having a field day snapping pictures whenever he

COMPOSERS CORNERED



I'd like to hear "Nola"
Played on the viola,
And the "St. Matthew Passion"
Be-bop fashion.

Musigram No. 5

THE QUESTION

The last name of an American composer who, in his youth, was a farmer and a truck driver (six letters).

THE CLUES

The following are clues to the names of six other American composers. Write the first letter of the name of each composer in the space provided before the clue describing him. When you have found all six letters you will have spelled the name of the composer in the question.

- 1. Has a foundation named for him.
- 2. Dubbed himself "bad boy of music".
- 3. Celebrated his 70th birthday this year.
- 4. A painter by avocation.
- 5. Earned his living as an insurance broker.
- 6. Came into serious music via Tin Pan Alley.

Correct answers will be given in the Nov. 15 issue. Answers to the October Musigram: Garden (Gualtier Malde; Addinsell; Rubbra; Drum Roll; Euterpe; Neumes)

has any free time to go sight-seeing. But if his body and mind are here, in one instance, at least, his heart remains at home, for every evening he talks to his seven-year-old daughter in Moscow on the telephone.

Common Ground

The uncanny unifying power of music was dramatically illustrated on Oct. 8 when President of the General Assembly de Maza and Secretary-General Hammerskjold of the United Nations held a reception in the General Assembly Hall, the highlight of which was a recital by Señor de Maza's fellow countryman, Claudio Arrau. A distinguished and colorful international audience that nearly filled the

huge auditorium listened in rapt silence and applauded with an enthusiasm far exceeding the demands of politesse as the Chilean pianist played sonatas by Mozart and Beethoven.

The representatives of some 50 nations, with widely different backgrounds in language, customs and general culture, had no difficulty whatever in finding a common ground of interest and appreciation in the music of a brilliant pianist. It was obvious that, for that hour at least, understanding and unanimity reigned among the United Nations.

After the recital, the assorted nationals ate a sumptuous supper together and then danced together to the music of alternating American and Latin-American bands. Too bad their various constituents could not have seen them. Eventually, I suspect, everybody is going to have to learn to listen and eat and dance together.

Romantic Lead

It was with distinct misgivings that I learned that London will see early next year a new musical comedy based on Dvorak's visit to America. In the past, librettists have exercised their ingenuity in distorting the facts in order to transform such composers as Schubert, Chopin, Tchaikovsky, Grieg, Johann Strauss, Jr., and others into romantic heroes of musical shows; but the problems seem insoluble where Dvorak is concerned. Dvorak was 32 when he married, 52 when he went to America. His marriage was a happy one, blessed by six children. To say the least, this would make a novel subject for a musical comedy, but the preliminary announcements hasten to state that "the romantic lover will be manifested in another role".

The score of the musical will employ many themes from Dvorak's music, according to Bernard Grun, the composer, who is from Czechoslovakia. The prospects are pleasant or terrifying, depending on whether or not you enjoyed the music to "Blossom Time", "White Lilacs", "Music in My Heart", "Song of Norway", and so on.

Fifth Festival Reveals Growing Conservatism

By H. H. STUCKENSCHMIDT

BERLIN has now had five festivals, and each one has been more conservative than the last. In 1951 there were almost four weeks, with six world premieres or local first performances in the fields of opera and ballet alone. This year, in 18 days, the novelties had shrunk to two little ballets. This is, if truth be told, a sign of the times, not merely in Berlin but throughout Germany. And furthermore, Berlin has its own tradition of caution. The festivals that were introduced near the end of the 1920s were more famous for brilliant performances than for new works.

This year again the accent was on great interpretative achievements, and only seldom upon the performance of new works or works still relatively novel. How strong can be the attraction even of an unpopular program was demonstrated by the first concert of the New York Philharmonic-Symphony in the gigantic Titaniapalast, which was sold out. These concerts were conceived as an upbeat to the festival weeks to follow, but they turned into a sort of anticipatory climax.

In 1930, Berlin had admired the masterly precision and sonorous beauty of the orchestra under Arturo Toscanini. This new encounter was a victory for Dimitri Mitropoulos. He had imbued the playing with his highly personal style, notable for its wide dynamic range and inexhaustible palette of colors. There is no trace of improvisation in his work with the orchestra. Yet it has the marks of spontaneity; it reveals a Southern temperament, a dramatic artistic purpose like that of the piano playing of Ferruccio Busoni, in whose Berlin school Mr. Mitropoulos studied. Mendelssohn's "Reformation" Symphony seemed like a new discovery in his interpretation. Nor could one conceive of a clearer orchestral and technical performance of Prokofiev's Fifth. The second concert was devoted to the German Romantics and was climaxed by a performance of Brahms's Second Symphony that made one think of Furtwängler in its loftiness of conception.

The impeccable accuracy and power of the Philharmonic's playing were to be noted also in the performances of another American ensemble of a totally different sort—the Juilliard String Quartet. This ensemble had its first European triumph at the Berlin Festival of 1951 with its unforgettable performances of the six Quartets of Bartok, the "Lyric Suite" of Alben Berg, and the Schoenberg Quartet No. 3. This time it played Mozart (the "Dissonante" Quartet) and Beethoven (the third "Razumov-

sky" Quartet) with such crystalline clarity, and in the case of the Beethoven with such faithfulness to the "impossible" metronome markings, that German chamber musicians "learned fear".

Unfortunately, the Juilliard Quartet limited its modern contributions to William Schuman's Fourth Quartet, an unevenly inspired, apparently hastily written work that offers some interesting though willful dissonance and rhythmic ingenuity in the deft second movement. But why did the festival planners neglect the opportunity to celebrate the tenth anniversary of Bartok's death, which fell during the festival weeks on Sept. 26, with the truly authentic Juilliard performance of his quartets? Bartok admirers had to travel to East Berlin, where the Academy of Arts celebrated the anniversary neglected in West Berlin with a special concert.

Berlin Composers

The RIAS showed its resolve to provide an autochthonous program by offering a "Berlin Evening" by the excellent Radio Symphony under Georg Ludwig Jochum. It is true that none of the composers was actually a Berliner, but all were Berliners by adoption and cultural affinity and all of them had chosen Berlin as their home. The program was made up of Carl Philipp Emanuel Bach's D major Sinfonia, dedicated to Prince Frederick William of Prussia; Ferruccio Busoni's light-hearted and harmless neo-classic Divertimento for Flute (which Werner Berndsen performed with tender animation); Boris Blacher's clearly-proportioned, cool Violin Concerto, with Rudolf Schulz as the virtuosic soloist, a work which should find a place in the concert repertoire; and finally a work by Mendelssohn, whose "Italian" Symphony was not the happiest choice as a work reflective of his years in Berlin. Young Jochum showed a firm grasp of the styles of all these different works.

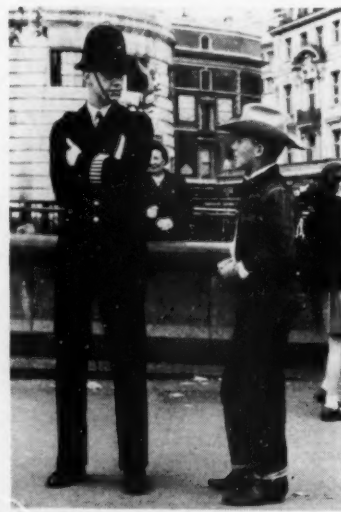
If the festival began with an American flourish, it blossomed out in Italian style towards the end of September. A sensational triumph was achieved by the Italian pianist Arturo Benedetti-Michelangeli, who had been absent for some years from the Berlin concert stage. Whether he played Bach-Busoni, early Beethoven, Schumann's "Faschingschwank" or Brahms's "Super" Variations on a theme by Paganini, one had the same impression of an inspired and faultless mechanism, gleamingly perfect smoothness and speed, and a hypersensitive feeling for sonority that bordered on the bizarre and the

morbid. The success of his somewhat uncanny concert was extraordinary.

Since its reawakening in 1951 after World War II, the Berlin Festival has made a new tradition of presenting great choral works. Three pieces in oratorio style were included this year, although none of them had any relationship to the others and their presence was not above question, in at least one instance. Handel's "Samson", despite the excellent choral performers (St. Hedwig's Choir and the RIAS Chamber Chorus) and soloists (Maria Stader, Maria Hoeffgen, Maria Reith, Ernst Haefliger, Heinz Rehfuss, Kim Borg), is a weak work, spotty and downright boring in its poorer passages. It wavers between solo bravura and choral pomp; and the few high points speed quickly by. Not even the bold and ingenious arrangement by Ferenc Fricsay, who suffused the gigantic performing apparatus with the fire of his musical personality, could breathe life into a dead body. Too bad he wasted his efforts.

Severe as we are today toward certain bombastic traits of Mahler, his "Resurrection" Symphony remains a powerful creative and moral achievement. To remind us of it and to return after 22 years to his former musical haunts as a guest with such a reminder was a fine idea on Fritz Stiedry's part. The festival deserves thanks. Even though the Waldo Favre Chamber Chorus was too small, even though the soloists, Elfriede Troetschel and Lore Fischer, were not entirely satisfying from a spiritual point of view, the impression made by this symphonic colossus was thoroughly convincing, thanks to the inspiration and conviction of Stiedry's conducting.

A whole program was devoted to Luigi Dallapiccola. The music of this important contemporary Italian composer had been previously almost entirely neglected in Berlin, apart from a few lesser works. Only Igor Markevitch had given us an important example of his music in a performance of Dallapiccola's "Canti di Prigionia". These three choruses were also sung at the beginning of this concert, unfortunately not with perfect sonorous balance.



COWBOY AND BOBBIE: Bill Worthington, of the Tucson Arizona Boys Chorus, chats with a London policeman during the group's first European tour last summer.

The chief element of the program was Dallapiccola's opera "Il Prigioniero". It was given in the hall of the Hochschule, where we had already seen Gluck's "Iphigenia in Aulis" and Egk's "Columbus" in similar style that is, in so-called half-scenic style. This really amounts to an oratorio performance in costume with movement. In this case there was a strong choreographic emphasis in the production. With the sharp contours and beautiful colors of Ita Maximovna's costumes, Hans Hartleb gave the work an entirely different scenic form from that of the production at the Essen Opera last year. The opera has an even more exciting effect on a stage without curtains, one might even say more dramatic effect.

Two phenomenal voices, those of Helene Werth, as the Mother, and of the young baritone Eberhard Waechter, as the Prisoner, made the scenes vivid. Helmut Krebs has grown a bit out of the role of the grand inquisitor and prison master since the first performance of the opera in Frankfurt.

The soul of this striking performance, however, was Hans Rosbaud, who made the score radiant with the aid of his vocal and dramatic performers and the Berlin Philharmonic. It was a high point of the festival.

Smaller Audiences

An alarming symptom was the smallness of the audiences at many of the festival concerts. Even with a generous distribution of free seats, it was impossible to fill houses for such performances as the "Samson", the "Resurrection" Symphony, "The Prisoner", and even the renowned Juilliard Quartet and Benedetti-Michelangeli. Everyone crowded into the opera performances and the orchestral concerts of Mr. Mitropoulos and Mr. Karajan.

Busoni's "Doktor Faust" had been announced for the Berlin Festival, since it is one of the most brilliant productions of the Städtische Oper in Berlin. The absence of Dietrich Fischer-Dieskau may explain the fact that it was not given, but it is still a pity. Dallapiccola's "Prigioniero" was originally scheduled for the opera house, also, but was finally given in semi-concert form.

So we had to be satisfied with one new production: "Oberon". The repertoire performances were greatly enhanced by the presence of Astrid Varnay as guest artist. Weber's last work has always had to suffer from the dramatic experiments of producers, most severely in the recent production at the Paris Opéra by Maurice Lehmann. Truth to tell, the opera is esthetically incomplete; it shows the weaknesses of hasty workmanship; and Weber himself kept doctoring the score until the last moment.

There is no valid objection to adaptations of the work, provided that they do not violate its spirit or distort or omit the music. In praise of the new producers of the opera, Karlheinz Guthzeit and Wilhelm Reinking, be it said that they have tried to be true to Weber's spirit and style. They have improved the threadbare German translation of the English text, and tightened the close. They have made the role of Roschana, a speaking part in the original, a vocal part, which reaches its climax in an aria of Eglantine from "Euryanthe".

Wolf Voelker's setting of the opera is in a style to which Hein Heckroth has given the spirit of Les Fauves and of early expressionism. Daring as this sounds, it has a peculiar charm, thanks to the powerful fantasy of the painter.

(Continued on page 21)

PERSONALITIES



USIS Foto Service
Vera Franceschi, who was recently soloist with the Presidential Philharmonic in Ankara, Turkey, chats with Robert Lawrence (right), who conducted, and Argus Tressider, American cultural attaché



Comet Zurich

During the intermission of a concert by the New York Philharmonic-Symphony in Zurich Dimitri Mitropoulos (left) is greeted by Pablo Casals (center left), Mr. Casals' niece, and Danny Kaye



Betty Smith Associates

King Paul of Greece (left) congratulates Zlatko Balokovic following his command performance for the King and Queen of Greece, during their recent state tour of Yugoslavia



Joseph Battista suns himself as he studies the score of the Schumann Piano Concerto, which he was to perform Oct. 31 with the Chicago Symphony in Milwaukee

IN the fall of 1956, Dimitri Mitropoulos has announced that he will be willing to conduct two repertory performances of "Manon Lescaut" in the new house of the Vienna State Opera. The Puccini work will be the first new production after the opera festival in January of 1956.

Gina Bachauer arrived in the United States on Oct. 26 after a lengthy European tour that included two performances in London's Albert Hall and appearances in Portugal.

Ethel Bartlett and Rae Robertson will give the first performances of "Flamenqueras", a suite by the Spanish composer Carlos Surinach, and two pieces by Alan Hovhaness, "Aphorism" and "Vijag", in their Town Hall recital on Nov. 20.

Nicola Moscona appeared as guest master of ceremonies on the first Hellenic American Television Hour on Oct. 23. Mr. Moscona, who recently returned from a tour of his native Greece, has been substituting for Ezio Pinza in the Broadway production "Fanny".

Ellsabeth Schwarzkopf, Ebe Stignani, Giuseppe di Stefano, Dietrich Fischer-Dieskau, and Cesare Siepi were recipients of gold Orfeo, statuettes offered by the city of Mantua to outstanding musicians.

Hans Schwieger left for Europe on a guest conducting tour. He was scheduled to conduct orchestras in Zurich and Munich, and lead the Berlin Philharmonic on Oct. 15 and 16.

David Thaw sang a leading role in the perform-

ance of "A Night in Venice" at the Munich Operatic Festival.

Mildred Dilling is currently touring Western Europe, making recital, concert, radio, and television appearances. On Nov. 4 she will perform five works with the Edmund Pendleton Chamber Orchestra in Paris, which will be followed by six recitals in Austria, under the sponsorship of the United States Information Service.

Marina Svetlova has been engaged as guest artist with the new English dance company Cosmopolitan Ballet, under Rovi Pavloff. The company opened its fall season in Cheltenham on Sept. 19 and, after a three-week tour of the provinces, will play in London.

Vera Franceschi is currently filling engagements in Western Europe, which include a recital in Rome and appearances as soloist with the Orchestre National in Paris, the Lugano Symphony, the Palermo Orchestra, under Eduard van Beinum, and the Scarlatti Orchestra of Naples.

Igor Markevitch recently conducted at the festivals of Montreux and d'Ascona. He is scheduled to conduct in Mexico in October, and then to give performances in Berne. In November he will direct concerts in Paris with the Orchestre National and the Lamoureux Orchestra, and in December will go to Berlin to lead the Berlin Philharmonic.

Margaret Roggero, currently singing at the San Francisco Opera, sang both Madelon and Bersi in "Andrea Chenier" in the same performances. Miss Roggero sang the latter role because of the indisposition of another artist.

Max Rudolf conducted a complete recording of Mozart's "Don Giovanni" for Cetra Records in Turin, Italy, during June. Cast for the recording includes Giuseppe Taddei, Italo Tajo, Maria Curtis, Cesare Valetti, and Maria Erato.

Dietrich Fischer-Dieskau will sing Count Almaviva; Ellsabeth Schwarzkopf, the Countess; and Karl Böhm will be the conductor in the 1956 Salzburg Festival production of "The Marriage of Figaro". Mr. Böhm has invited Mr. Fischer-Dieskau to sing as guest at the Vienna State Opera in January or February.

George Barati has just returned from Europe where he conducted the Philharmonia Orchestra in London in the Royal Festival Hall, the RIAS Symphony in Berlin, and in Hannover and Heidelberg.

Mildred Miller, in her recent recital appearances in the East and Midwest, has had as accompanist Theodore Schaefer.

Jussi Jalas, conductor of the Helsinki Symphony, and James Fasset, were recently honored at a reception at the Finnish

Consulate General in New York City. Mr. Fasset was made a Knight First Class of the Order of the Finnish Lion.

Julian Olevsky has been invited to present a series of over 30 concerts in Indonesia at the invitation of the Cultural Bond of that country. Upon his return to the United States in early December he will immediately begin his annual coast-to-coast concert tour.

Pietro Scarpini will play the Busoni Concerto for piano and 60 male voices when he appears with the Cincinnati Symphony, under Thor Johnson. During his current tour Mr. Scarpini will perform with the Dallas Symphony, the New York Philharmonic-Symphony, the Baltimore Symphony, the Montreal and the Toronto Symphonies, in addition to recital and radio appearances.

David Glazer was the first clarinetist to tour Germany in the State Department sponsored Amerika Haus concert. He appeared in eight cities there before his tour came to an end on Oct. 10.

Alyne Dumas Lee gave a series of recitals in Stockholm, Copenhagen, Amsterdam, Frankfurt, Vienna, and Milan during September and October.

Ljuba Welitch has signed a contract to sing with the new Vienna State Opera when it starts its season next fall. In recent months she has sung Tosca and roles in "The Tales of Hoffmann" and "A Masked Ball" with the present company.

Charles Rosen appeared as soloist with the Seventh Army Symphony this summer in France, Germany, and Denmark. On Sept. 15 the pianist began a seven-week tour of the Amerika Houses in Germany.

Beniamino Gigli, because of a recent illness, may confine himself to making Italian recordings. According to his doctors, the tenor must give up his operatic and concert appearances.

The caption under the photograph of the Paganini Quartet, which appeared on page 11 of the October issue of MUSICAL AMERICA, should have read "from right to left", instead of "from left to right".

E. Power Biggs has recently returned from Europe, where he traveled to many places visited by Mozart and played on organs that Mozart himself had played.

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Fifth Festival Reveals Growing Conservatism

By H. H. STUCKENSCHMIDT

BERLIN has now had five festivals, and each one has been more conservative than the last. In 1951 there were almost four weeks, with six world premieres or local first performances in the fields of opera and ballet alone. This year, in 18 days, the novelties had shrunk to two little ballets. This is, if truth be told, a sign of the times, not merely in Berlin but throughout Germany. And furthermore, Berlin has its own tradition of caution. The festivals that were introduced near the end of the 1920s were more famous for brilliant performances than for new works.

This year again the accent was on great interpretative achievements, and only seldom upon the performance of new works or works still relatively novel. How strong can be the attraction even of an unpopular program was demonstrated by the first concert of the New York Philharmonic-Symphony in the gigantic Titaniapalast, which was sold out. These concerts were conceived as an upbeat to the festival weeks to follow, but they turned into a sort of anticipatory climax.

In 1930, Berlin had admired the masterly precision and sonorous beauty of the orchestra under Arturo Toscanini. This new encounter was a victory for Dimitri Mitropoulos. He had imbued the playing with his highly personal style, notable for its wide dynamic range and inexhaustible palette of colors. There is no trace of improvisation in his work with the orchestra. Yet it has the marks of spontaneity; it reveals a Southern temperament, a dramatic artistic purpose like that of the piano playing of Ferruccio Busoni, in whose Berlin school Mr. Mitropoulos studied. Mendelssohn's "Reformation" Symphony seemed like a new discovery in his interpretation. Nor could one conceive of a clearer orchestral and technical performance of Prokofiev's Fifth. The second concert was devoted to the German Romantics and was climaxed by a performance of Brahms's Second Symphony that made one think of Furtwängler in its loftiness of conception.

The impeccable accuracy and power of the Philharmonic's playing were to be noted also in the performances of another American ensemble of a totally different sort—the Juilliard String Quartet. This ensemble had its first European triumph at the Berlin Festival of 1951 with its unforgettable performances of the six Quartets of Bartok, the "Lyric Suite" of Alben Berg, and the Schoenberg Quartet No. 3. This time it played Mozart (the "Dissonante" Quartet) and Beethoven (the third "Razumov-

sky" Quartet) with such crystalline clarity, and in the case of the Beethoven with such faithfulness to the "impossible" metronome markings, that German chamber musicians "learned fear".

Unfortunately, the Juilliard Quartet limited its modern contributions to William Schuman's Fourth Quartet, an unevenly inspired, apparently hastily written work that offers some interesting though willful dissonance and rhythmic ingenuity in the deft second movement. But why did the festival planners neglect the opportunity to celebrate the tenth anniversary of Bartok's death, which fell during the festival weeks on Sept. 26, with the truly authentic Juilliard performance of his quartets? Bartok admirers had to travel to East Berlin, where the Academy of Arts celebrated the anniversary neglected in West Berlin with a special concert.

Berlin Composers

The RIAS showed its resolve to provide an autochthonous program by offering a "Berlin Evening" by the excellent Radio Symphony under Georg Ludwig Jochum. It is true that none of the composers was actually a Berliner, but all were Berliners by adoption and cultural affinity and all of them had chosen Berlin as their home. The program was made up of Carl Philipp Emanuel Bach's D major Sinfonia, dedicated to Prince Frederick William of Prussia; Ferruccio Busoni's light-hearted and harmless neo-classic Divertimento for Flute (which Werner Berndsen performed with tender animation); Boris Blacher's clearly-proportioned, cool Violin Concerto, with Rudolf Schulz as the virtuosic soloist, a work which should find a place in the concert repertoire; and finally a work by Mendelssohn, whose "Italian" Symphony was not the happiest choice as a work reflective of his years in Berlin. Young Jochum showed a firm grasp of the styles of all these different works.

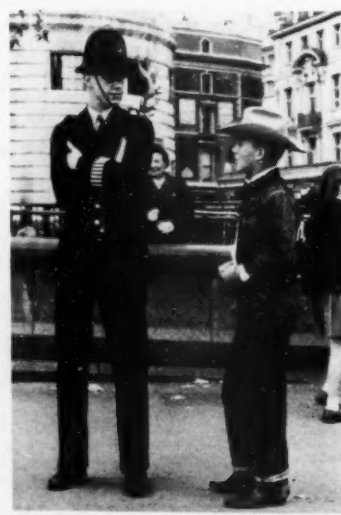
If the festival began with an American flourish, it blossomed out in Italian style towards the end of September. A sensational triumph was achieved by the Italian pianist Arturo Benedetti-Michelangeli, who had been absent for some years from the Berlin concert stage. Whether he played Bach-Busoni, early Beethoven, Schumann's "Faschingsschwank" or Brahms's "Super" Variations on a theme by Paganini, one had the same impression of an inspired and faultless mechanism, gleamingly perfect smoothness and speed, and a hypersensitive feeling for sonority that bordered on the bizarre and the

morbid. The success of his somewhat uncanny concert was extraordinary.

Since its reawakening in 1951 after World War II, the Berlin Festival has made a new tradition of presenting great choral works. Three pieces in oratorio style were included this year, although none of them had any relationship to the others and their presence was not above question, in at least one instance. Handel's "Samson", despite the excellent choral performers (St. Hedwig's Choir and the RIAS Chamber Chorus) and soloists (Maria Stader, Maria Hoeffgen, Maria Reith, Ernst Haefliger, Heinz Rehfuß, Kim Borg), is a weak work, spotty and downright boring in its poorer passages. It wavers between solo bravura and choral pomp; and the few high points speed quickly by. Not even the bold and ingenious arrangement by Ferenc Fricsay, who suffused the gigantic performing apparatus with the fire of his musical personality, could breathe life into a dead body. Too bad he wasted his efforts.

Severe as we are today toward certain bombastic traits of Mahler, his "Resurrection" Symphony remains a powerful creative and moral achievement. To remind us of it and to return after 22 years to his former musical haunts as a guest with such a reminder was a fine idea on Fritz Stiedry's part. The festival deserves thanks. Even though the Waldo Favre Chamber Chorus was too small, even though the soloists, Elfriede Troetschel and Lore Fischer, were not entirely satisfying from a spiritual point of view, the impression made by this symphonic colossus was thoroughly convincing, thanks to the inspiration and conviction of Stiedry's conducting.

A whole program was devoted to Luigi Dallapiccola. The music of this important contemporary Italian composer had been previously almost entirely neglected in Berlin, apart from a few lesser works. Only Igor Markevitch had given us an important example of his music in a performance of Dallapiccola's "Canti di Prigionia". These three choruses were also sung at the beginning of this concert, unfortunately not with perfect sonorous balance.



COWBOY AND BOBBIE: Bill Worthington, of the Tucson Arizona Boys Chorus, chats with a London policeman during the group's first European tour last summer.

The chief element of the program was Dallapiccola's opera "Il Prigioniero". It was given in the hall of the Hochschule, where we had already seen Gluck's "Iphigenia in Aulis" and Egk's "Columbus" in similar style that is, in so-called half-scenic style. This really amounts to an oratorio performance in costume with movement. In this case there was a strong choreographic emphasis in the production. With the sharp contours and beautiful colors of Ita Maximovna's costumes, Hans Hartleb gave the work an entirely different scenic form from that of the production at the Essen Opera last year. The opera has an even more exciting effect on a stage without curtains, one might even say more dramatic effect.

Two phenomenal voices, those of Helene Werth, as the Mother, and of the young baritone Eberhard Waechter, as the Prisoner, made the scenes vivid. Helmut Krebs has grown a bit out of the role of the grand inquisitor and prison master since the first performance of the opera in Frankfurt.

The soul of this striking performance, however, was Hans Rosbaud, who made the score radiant with the aid of his vocal and dramatic performers and the Berlin Philharmonic. It was a high point of the festival.

Smaller Audiences

An alarming symptom was the smallness of the audiences at many of the festival concerts. Even with a generous distribution of free seats, it was impossible to fill houses for such performances as the "Samson", the "Resurrection" Symphony, "The Prisoner", and even the renowned Juilliard Quartet and Benedetti-Michelangeli. Everyone crowded into the opera performances and the orchestral concerts of Mr. Mitropoulos and Mr. Karajan.

Busoni's "Doktor Faust" had been announced for the Berlin Festival, since it is one of the most brilliant productions of the Städtische Oper in Berlin. The absence of Dietrich Fischer-Dieskau may explain the fact that it was not given, but it is still a pity. Dallapiccola's "Prigioniero" was originally scheduled for the opera house, also, but was finally given in semi-concert form.

So we had to be satisfied with one new production: "Oberon". The repertoire performances were greatly enhanced by the presence of Astrid Varnay as guest artist. Weber's last work has always had to suffer from the dramatic experiments of producers, most severely in the recent production at the Paris Opéra by Maurice Lehmann. Truth to tell, the opera is esthetically incomplete; it shows the weaknesses of hasty workmanship; and Weber himself kept doctoring the score until the last moment.

There is no valid objection to adaptations of the work, provided that they do not violate its spirit or distort or omit the music. In praise of the new producers of the opera, Karlheinz Guthheim and Wilhelm Reinking, be it said that they have tried to be true to Weber's spirit and style. They have improved the threadbare German translation of the English text, and tightened the close. They have made the role of Roschana, a speaking part in the original, a vocal part, which reaches its climax in an aria of Eglantine from "Euryanthe".

Wolf Voelker's setting of the opera is in a style to which Hein Heckroth has given the spirit of Les Fauves and of early expressionism. Daring as this sounds, it has a peculiar charm, thanks to the powerful fantasy of the painter.

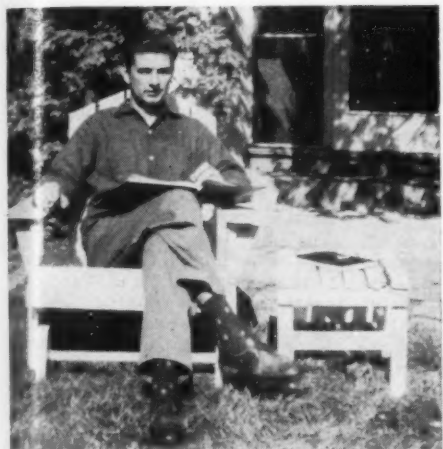
(Continued on page 21)

PERSONALITIES



USIS Foto Service

Vera Franceschi, who was recently soloist with the Presidential Philharmonic in Ankara, Turkey, chats with Robert Lawrence (right), who conducted, and Argus Tressider, American cultural attaché



Joseph Battista suns himself as he studies the score of the Schumann Piano Concerto, which he was to perform Oct. 31 with the Chicago Symphony in Milwaukee

IN the fall of 1956, Dimitri Mitropoulos has announced that he will be willing to conduct two repertory performances of "Manon Lescaut" in the new house of the Vienna State Opera. The Puccini work will be the first new production after the opera festival in January of 1956.

Gina Bachauer arrived in the United States on Oct. 26 after a lengthy European tour that included two performances in London's Albert Hall and appearances in Portugal.

Ethel Bartlett and Rae Robertson will give the first performances of "Flamenqueras", a suite by the Spanish composer Carlos Surinach, and two pieces by Alan Hovhaness, "Aphorism" and "Vijag", in their Town Hall recital on Nov. 20.

Nicola Moscona appeared as guest master of ceremonies on the first Hellenic American Television Hour on Oct. 23. Mr. Moscona, who recently returned from a tour of his native Greece, has been substituting for Ezio Pinza in the Broadway production "Fanny".

Elisabeth Schwarzkopf, Ebe Stignani, Giuseppe di Stefano, Dietrich Fischer-Dieskau, and Cesare Siepi were recipients of gold Orfeos, statuettes offered by the city of Mantua to outstanding musicians.

Hans Schwieger left for Europe on a guest conducting tour. He was scheduled to conduct orchestras in Zurich and Munich, and lead the Berlin Philharmonic on Oct. 15 and 16.

David Thaw sang a leading role in the perform-



Comet Zurich

During the intermission of a concert by the New York Philharmonic-Symphony in Zurich Dimitri Mitropoulos (left) is greeted by Pablo Casals (center left), Mr. Casals' niece, and Danny Kaye

ance of "A Night in Venice" at the Munich Operatic Festival.

Mildred Dilling is currently touring Western Europe, making recital, concert, radio, and television appearances. On Nov. 4 she will perform five works with the Edmund Pendleton Chamber Orchestra in Paris, which will be followed by six recitals in Austria, under the sponsorship of the United States Information Service.

Marina Svetlova has been engaged as guest artist with the new English dance company Cosmopolitan Ballet, under Rovi Pavloff. The company opened its fall season in Cheltenham on Sept. 19 and, after a three-week tour of the provinces, will play in London.

Vera Franceschi is currently filling engagements in Western Europe, which include a recital in Rome and appearances as soloist with the Orchestre National in Paris, the Lugano Symphony, the Palermo Orchestra, under Eduard van Beinum, and the Scarlatti Orchestra of Naples.

Igor Markevitch recently conducted at the festivals of Montreux and d'Ascona. He is scheduled to conduct in Mexico in October, and then to give performances in Bern. In November he will direct concerts in Paris with the Orchestre National and the Lamoureux Orchestra, and in December will go to Berlin to lead the Berlin Philharmonic.

Margaret Roggero, currently singing at the San Francisco Opera, sang both Madelon and Bersi in "Andrea Chenier" in the same performances. Miss Roggero sang the latter role because of the indisposition of another artist.

Max Rudolf conducted a complete recording of Mozart's "Don Giovanni" for Cetra Records in Turin, Italy, during June. Cast for the recording includes Giuseppe Taddei, Italo Tajo, Maria Curtis, Cesare Valetti, and Maria Erato.

Dietrich Fischer-Dieskau will sing Count Almaviva; Elisabeth Schwarzkopf, the Countess; and Karl Böhm will be the conductor in the 1956 Salzburg Festival production of "The Marriage of Figaro". Mr. Böhm has invited Mr. Fischer-Dieskau to sing as guest at the Vienna State Opera in January or February.

George Barati has just returned from Europe where he conducted the Philharmonia Orchestra in London in the Royal Festival Hall, the RIAS Symphony in Berlin, and in Hannover and Heidelberg.

Mildred Miller, in her recent recital appearances in the East and Midwest, has had as accompanist Theodore Schaefer.

Jussi Jalas, conductor of the Helsinki Symphony, and James Fassett, were recently honored at a reception at the Finnish



Betty Smith Associates

King Paul of Greece (left) congratulates Zlatko Balokovic following his command performance for the King and Queen of Greece, during their recent state tour of Yugoslavia

Consulate General in New York City. Mr. Fassett was made a Knight First Class of the Order of the Finnish Lion.

Julian Olevsky has been invited to present a series of over 30 concerts in Indonesia at the invitation of the Cultural Bond of that country. Upon his return to the United States in early December he will immediately begin his annual coast-to-coast concert tour.

Pietro Scarpini will play the Busoni Concerto for piano and 60 male voices when he appears with the Cincinnati Symphony, under Thor Johnson. During his current tour Mr. Scarpini will perform with the Dallas Symphony, the New York Philharmonic-Symphony, the Baltimore Symphony, the Montreal and the Toronto Symphonies, in addition to recital and radio appearances.

David Glazer was the first clarinetist to tour Germany in the State Department sponsored Amerika Haus concert. He appeared in eight cities there before his tour came to an end on Oct. 10.

Alyne Dumas Lee gave a series of recitals in Stockholm, Copenhagen, Amsterdam, Frankfurt, Vienna, and Milan during September and October.

Ljuba Welitch has signed a contract to sing with the new Vienna State Opera when it starts its season next fall. In recent months she has sung Tosca and roles in "The Tales of Hoffmann" and "A Masked Ball" with the present company.

Charles Rosen appeared as soloist with the Seventh Army Symphony this summer in France, Germany, and Denmark. On Sept. 15 the pianist began a seven-week tour of the Amerika Houses in Germany.

Beniamino Gigli, because of a recent illness, may confine himself to making Italian recordings. According to his doctors, the tenor must give up his operatic and concert appearances.

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Bennington Composers Conference

Bennington, Vt.

THE purpose of the Bennington Composers' Conference and Chamber Music Center is twofold: it is a haven for young composers to hear their works played, and it is an opportunity for instrumentalists to play together.

Founded in 1946 by Alan Carter, conductor of the Vermont State Symphony, the Conference sports a splendid staff—Max Pollikoff, noted violinist; Earl Shuster, oboe; George Grossman, viola; Carl Stern, cello; Annabelle Brief, flute; Wallace Shapiro, clarinet; Bert Bial, bassoon; Earl Rogers, tenor; Albert Richman, horn; Robert Gladstone, bass—all guiding the chamber players. Roger Goeb, Lionel Nowak, Burrill Phillips, Theodore Strongin are composers and teachers who encourage and point the way for the young composers.

Informality is the rule at Bennington. Music reigns as freely and naturally as the rolling hills of Vermont. There are no classes in the usual sense, but everyone is infected with a supersensitive awareness to things musical, and works with incalculable vigor. The instrumentalists, when not having ensemble instruction or orchestra rehearsals, play for the sheer love of it. The composers, when not at the morning discussions (which cover everything from metric problems to TV music), or attending the afternoon reading sessions, copy and compose some more.

The reading sessions are organized to give the composer a chance to hear his piece read by a group of professional musicians. The piece is criticized and the composer can make an appointment to have a talk about it with one of the staff composers. A cross-section of the more performable works is presented at the evening concerts.

Composers writing music during this all-too-short two-week period in August have the advantage of having instrumentalists at their heels when they write a score. Only a student composer knows what this means in terms of learning the habits, reactions, and moods of an instrument.

This summer the composers were also given several opportunities to discover and explore resources of the tape recorder as a musical instrument. Otto Luening, just back from a European trip, reported the variety of musical uses to which tape is being put. As yet the expressive value of distorted sounds has touched few people, for it projects to deep layers of the subconscious with uncompromising directness, and the bridge from our reality or mental habits is too much for most listeners. Evocation of the subconscious is a great deal to ask of an audience, but it is being done in America, by means of an artful combination of tape and standard symphony orchestra. The cry has gone up from traditional quarters, "Machine, not music!" Well, the Hammond organ is a machine; for that

matter so is the clarinet. One can see how arguments, both cerebral and censorious, developed during the conference, and this was but one topic that sparked its way with Promethean heat.

Bennington is unique, but America needs more composers' workshops. It is bound to develop along with our entire summer festival-workshop idea: it is our answer to the *conservatoire* and in general to European ways of preening the young composer. With men like Roger Goeb, Alan Carter, and Otto Luening at its core, Bennington makes the musical search a sincere reality. And with the proper sustenance it will continue to lead the way in helping to weld together an American musical culture.

—MARVIN D. LEVY

San Antonio Symphony Plans 1955-56 Season

SAN ANTONIO, TEX.—The 1955-56 season of the San Antonio Symphony, Victor Alessandro, conductor, will begin on Nov. 5 and extend through March 25 with a 15-concert series. Soloists and groups to appear with the orchestra include Claudio Arrau and Witold Malcuzyński, pianists; Lily Pons and Lisa Della Casa, sopranos; the Scots Guards Band; Ariel Hall, harpist; Eugene List and Carroll Glenn, piano and violin duo; Luben Vichey, bass; Julian Olevsky and Nanette Levi, violinists; the Ballet Russe de Monte Carlo; the Denton Civic Boys Choir; and Elizabeth Pritchett, mezzo-soprano. Major items on the programs will be a concert performance of Mozart's "Cosi fan tutte"; a Mozart bicentennial celebration with Josephine Antoine, Leopold LaFosse, John Hicks, and Karl Leifheit; and a performance of Beethoven's Ninth Symphony with Irene Jordan, Gloria Lane, Rudolf Petrak, and Norman Treigle.

Russian Virtuoso

continued from page 9

the piano, and there was much singing and playing in our home."

When he was six years old, Mr. Gilels began taking piano lessons from Professor Tkatch, a private teacher in Odessa. At the same time his younger sister, Elizabeth, also began her musical education. (Now a prominent Soviet violinist, Miss Gilels won third prize in the Ysaye competition in Brussels in 1937, the year David Oistrakh won first place.)

Mr. Gilels studied with Professor Tkatch until 1932, when he entered the Odessa Conservatory. During his first year there, Artur Rubinstein came to Odessa for a concert. After hearing young Gilels play, the famous Polish pianist made some very flattering comments, suggesting that he enter a national competition in Moscow. Mr. Gilels won first prize, and his national reputation began with this achievement, in 1933.

After completing his training at the Odessa Conservatory in 1935, Mr. Gilels went to the Moscow Conservatory for master classes under Professor Godovski and additional work under Professor Neuhaus.

In 1936, he entered his first international competition, at Venice, earning second place. His fellow contestants included Witold Makuczynski and Monique de la Bruchollerie, while among the judges were Paul Wittgenstein and Professor Mikhailovsky, famous

In The News 20 Years Ago — 1935

Time off from concertizing found Gregor Piatigorsky (left) with Vladimir Horowitz and his wife, the former Wanda Toscanini, bicycling through Italy during the summer of 1935



Polish professor and Rubinstein's father-in-law.

Two years later, Mr. Gilels won the Ysaye competition in Brussels, when Moura Lympany placed second and Arturo Benedetti-Michelangeli was a runner-up.

In 1938, Mr. Gilels was also appointed an assistant instructor at the Moscow Conservatory, where he is today one of its most noted professors. At present, he has four pupils and teaches two classes a week in piano technique.

During World War II, Mr. Gilels continued to teach, and to concertize extensively throughout the important unoccupied cities of Russia and at the front line. He likes to recall one particularly exciting concert at the very height of the siege of Leningrad, when he played Mozart's two-piano concerto

with his distinguished colleague, Jakob Zak. With Mr. Zak, winner of the 1937 international Chopin competition, Mr. Gilels has also frequently appeared in two-piano recitals. He has taken part in numerous chamber-music programs, and is a member of a distinguished trio, which includes Leonid Kogan, violinist, and Mstislav Rostropovich, cellist.

After the war, Mr. Gilels' reputation reached international proportions with his appearances in England, Italy, France, Belgium, Sweden, Finland, Denmark, Austria, Yugoslavia, Poland, Czechoslovakia, and other countries. "I have been called Soviet Ambassador of Music," he says, "and I hope that I will be precisely that — an ambassador of good will and a representative of Soviet musical culture."

MUSICAL AMERICA'S REPRESENTATIVES

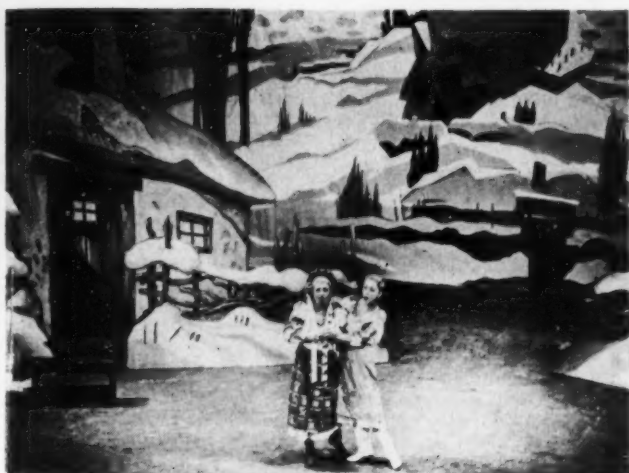
United States

ATLANTA: Helen Knox Spain, 724 Piedmont Ave., N.E.
BALTIMORE: George Kent Bellows, Peabody Conservatory.
BUFFALO: Berna Bergholtz, Buffalo Public Library.
BOSTON: Cyrus Durgin, Boston Globe.
CHICAGO: Howard Talley, Music Dept., University of Chicago.
CINCINNATI: Mary Leighton, 506 East Fourth St.
CLEVELAND: Eleanor Wingate Todd, 1978 Ford Dr.
DENVER: Emmy Brady Rogers, 1000 East First Ave.
DETROIT: Richard Fandel, 325 Merton Rd.
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INDIANAPOLIS: Eleanor Y. Pelham, 5211 Boulevard Place.
KANSAS CITY: Blanche Lederman, Newbern Hotel, 525 East Armour Blvd.
LOS ANGELES: Dorothy Huttenback, Business Manager, 432 Philharmonic Auditorium.
Los Angeles Times
ALBERT Goldberg, Correspondent.
MIAMI: Arthur Troostwyk, 711-81st St., Miami Beach.
MINNEAPOLIS: Paul S. Ivory, Department of Music, University of Minnesota.
NEW ORLEANS: Harry B. Loeb, 2111 St. Charles Ave.
PHILADELPHIA: Max de Schauensee, Philadelphia Bulletin.
PITTSBURGH: J. Fred Lissfelt, 1515 Shady Ave.
ST. LOUIS: Charles Menees, St. Louis Post-Dispatch.
SAN FRANCISCO: Marjory M. Fisher, Alexander Hamilton Hotel.
SEATTLE: Maxine Cushing Gray, The Argus.
WASHINGTON, D. C.: Theodore Schaefer, National Presbyterian Church.

Foreign Countries

ARGENTINA: Enzo Valenti Ferro, Buenos Aires Musical, Paso 755.
AUSTRALIA: W. Wagner, 10 Beach Road, Edgecliff, Sydney.
BIDDY Allen, 21 Tintern Ave., Toorak, S.E. 2, Melbourne.
AUSTRIA: Max Graf, 9 Wilhelm Exnergasse 30, Vienna.
BELGIUM: Edouard Mousset, Rue d'Orion 22, Brussels.
BRAZIL: Herbert J. Friedmann, Caixa Postal 971, Rio de Janeiro.
CANADA: Gilles Potvin, 7387 St. Denis St., Montreal.
Colin Sabiston, 200 Cottingham St., Toronto.
DENMARK: Torben Meyer, Berlingske Tidende, Copenhagen K.
ENGLAND: Cecil Smith, London Daily Express.
FRANCE: Christina Thoresby, 76 Ave. de la Bourdonnais, Paris 7e.
GERMANY: H. H. Stuckenschmidt, Berlin-Tempelhof, Thyuring 45.
Everett Helm, Mohlstrasse 9, Stuttgart.
HOLLAND: Lex van Delden, Moreelstraat 11, Amsterdam.
ITALY: Reginald Smith Brindle, Via Marconi 28, Florence.
Peter Dragadze, Via Anfossi 18, Milan.
Cynthia Jolly, Via dei Gracchi 126, Rome.
MEXICO: Peggy Munoz, Protasio Tugle 69-8, Colonia Tacubaya, Mexico, D.F.
PORTUGAL: Katherine H. de Carneyro, 450 Rua de Paz, Oporto.
SCOTLAND: Leslie M. Greenlees, The Evening News, Kemsley House, Glasgow.
SPAIN: Antonio Iglesias, Avenida Reina Victoria 52, Madrid.
SWEDEN: Ingrid Sandberg, Lidings 1, Stockholm.
SWITZERLAND: Edmond Appia, 222 Rue de Candelle, Geneva.

OPERA at the City Center



George Wiesner

Rare Tchaikovsky Opera Staged

By RONALD EYER

THE first new production of the New York City Opera fall season was Tchaikovsky's "The Golden Slippers", on Oct. 13. Various known as "Vakula" in its original version, "The Little Shoes" after a comprehensive revision by the composer in 1884, and "Oxana's Caprices" on some occasions outside Russia, the three-act opera, with eight scene changes, is based on a story by Gogol called "Christmas Eve" and is here given in an English version by Ruth and Thomas Martin.

The story is a fairy tale involving a handsome young blacksmith and a capricious peasant girl who decides she will not marry the boy until he presents her with the beautiful golden slippers worn by the Czarina. With the aid of the devil, the young man manages to persuade the Czarina to part with the shoes and he returns with them to his village and presents them to Oxana amid general rejoicings over the forthcoming marriage. This sounds simple, perhaps somewhat idiotic. But there is much more by way of incident and subplot concerning the youth's mother who is a half-witch; her suitors who seem to include half the village; assorted demons, water sprites, courtiers, dancers and what not who clutter things up and make possible a two-hour-and-a-half performance.

This opera has not been given in New York in some 30 years, and it seems unlikely, after the current run, that it will be given for another 30 years. Despite Tchaikovsky's dramatic propensities, the lyric theater was not his long suit. Of the eight operas he undertook, only two, "The Queen of Spades" and "Eugene Onegin", ever achieved any measure of success. This is a little hard to understand with a composer who wrote so vividly and with so sure a hand for the ballet, who produced so many quite good songs, and who composed hardly a bar of music that did not evoke some kind of emotional or dramatic image.

Yet "The Golden Slippers" is undramatic, heavy-handed, melod-

ically uninspired and sadly wanting in enchantment. There are big, dramatic arias when there is nothing dramatic to sing about. Such choruses as there are have little punch or flavor, and even the folk material that appears from time to time as song or dance seems leaden and without color. This is a comic opera, but I fear today's audience will find the work as banal and noncomical as its first Russian audience did in 1876. The one moment of mirth, when the mother's suitors pursue her so hot upon each other's heels that she is obliged to hide them about the premises in burlap sacks, involves a burlesque device so ancient and so exhaustively exploited as to produce at this date and clime little more than a faint smile of reminiscence.

The production, designed by Nicolai Remisoff and staged by Vladimir Rosing, was, I should think, as good as could be desired for a scenario that moves about as much as this one does and requires as many special effects. Snow must fall, witches and devils must travel through the air on brooms, trees must talk and other strange phenomena must occur with fleetness and charm. For the most part they do. Color, loud and splashy, is used elaborately, as it may well be in a folk tale. The sets have been cleverly integrated in the interest of economy. Some of the costumes, especially those on supernumeraries, seemed a bit overweight in elaborateness and detail.

Performances of professional competence, if not much inspiration, were the rule of the evening. Richard Cassilly made his debut as Vakula, the young blacksmith. Handsome and towering something like a foot above everybody else in the cast, this young man disclosed a most promising voice of lyric tenor quality. Donald Gramm developed an amusingly graceful and stylized Devil in animal form. Jean Fenn, as Oxana, and Margery Mayer, as the mother of Vakula, sang admirably most of the time and were convincing in their

parts. Supporting roles were satisfactorily portrayed by Richard Wentworth, Lloyd Harris, Michael Pollock, John Reardon, Rosemary Kuhlman, Joshua Hecht, and Thomas Powell. Joseph Rosenstock conducted with vigor and his orchestra played beautifully.

For once, the English translation meant something. Thanks to the Martins and the generally good diction of the cast, almost all of the text was intelligible, and that was

as crucial in this particular opera as it was remarkable. It did wonders to bridge the musically dead spots and hold the attention of the spectators who, like it or not, could not fail to understand what was going on. But if the City Opera has any idea of selling this opera as a matinee attraction for its considerable following of "small fry", some blue-penciling will have to be done in the pun and allusion department.

Right: Sir William Walton (center) supervises "Troilus" preparations at City Center with Margaret Webster, stage director, and Joseph Rosenstock, conductor. Left: Jean Fenn (right) and Margery Mayer in "The Golden Slippers"



Troilus

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sistently German and middle-European in his derivations. The orchestral, and sometimes the vocal technique, in its dramatic coloration, literal sound effects and virtuosity, is well grounded in Richard Strauss. It also partakes, in certain horn effects, echoing motifs and sequential developments, of Wagner. But there are shreds and patches of much else besides, and Sir William seems to have made of himself a crucible for the distillation of all the more effective operatic devices of two centuries.

I am sure his vocal lines, though difficult, are a delight to singers for he gives them so many soaring passages where the voices can take flight into the most flattering regions of their expressive power. He also writes effectively for two or more voices, and his duets, trios, quartets and a surpassing final sextet with chorus are generally superior to the aria-type sections that appear at the traditional intervals. Best of all is Sir William's prosody, which is just about impeccable. Much of the singing is song-speech, and in this he proves himself a master at wedding words to logical, unstilted and yet musically interesting phrases and periods. This is perhaps the most difficult thing to do in opera and few composers, with the exception of Wagner, Debussy and Strauss, have been really successful at it. If indeed there are awkward or barren stretches in "Troilus", none comes to mind an hour after hearing the performance. Credit for this felicitousness must be shared with Mr. Hassall, whose libretto is a model of lucidity, variety and literary good taste. I understand both protagonists

of the name parts, Jon Crain and Phyllis Curtin, were in bed sick the day before the performance and that Mr. Crain went on stage still suffering under a heavy cold. No apologies needed to be made for either of them, however, for they both vocalized their frequently very difficult music with beauty of tone, accuracy and little sign of strain.

Norman Klopis, in the role of Pandarus, gained something of a personal triumph for his engaging portrayal of the fuss-budget and fixer between the lovers, who sings much of the time in falsetto. Yi-Kwei Sze made his debut with the company in the rather unrewarding part of Calkus, father of Cressida, for which his voice was rather light. Later roles doubtless should show the distinguished Chinese bass to better advantage.

Lovely of voice, as ever, Gloria Lane made eminently worthwhile the small part of Evadne, Cressida's servant; and Lawrence Winters gave a sharp, well-projected characterization of the Greek Prince, Diomedes.

In fact, there were no bad performances, from the principals down to the lowliest super, due in large measure, no doubt, to the painstaking direction of Miss Webster. The orchestra, too, somewhat augmented for this opera, gave a brilliant performance of a far from easy score presided over with complete mastery by Joseph Rosenstock. The settings, though necessarily simple and inexpensive, were sufficiently atmospheric for their purpose.

The Merry Wives of Windsor Oct. 5

The New York City Opera Company opened its fall season with "The Merry Wives of Windsor"—the work that was produced so delightfully and

(Continued on page 22)

First-Desk Men Soloists In Chicago Symphony Opening

By HOWARD TALLEY

THE season here has begun with a feeling of well-founded optimism. The Chicago Symphony, financially and musically, is in a healthy condition; the Chicago Lyric Theater has extended its season to five weeks, has added other stars of the first magnitude—Renata Tebaldi, Jussi Björling, Ettore Bastianini, for example—to its already lustrous roster, and has allocated about 200 hours to rehearsals with orchestra. It has sold out the first two weeks' performances and bids fair to sell out those of the remaining three. The Allied Arts Corporation, Harry Zelzer, managing director, is offering a glittering array of soloists, orchestras, chamber music and dance ensembles, while the other concert managements are looking forward to a season that recalls those of the 1920s.

According to custom the opening Thursday evening concert of the Chicago Symphony on Oct. 6, featured the orchestra with no outside soloist. But Fritz Reiner upset precedent slightly by featuring three first-desk men from the orchestra itself—Janos Starker, cello; Milton Preves, viola; and John Weicher, violin—in an integrated and moving performance of the Strauss "Don Quixote". This followed an orchestral "interpretation" by Respighi of the Bach C minor Passacaglia for organ, turgid in orchestration and almost incessantly forte throughout.

The placing of the soloists in the Strauss work in front of the conductor made it difficult for them to project; being orchestra men, they had a reticent style and caused some of the more intimate passages, especially those of the cello, to be almost inaudible. Mr. Reiner's interpretation was restrained without being dull; he toned down the orchestral whacks administered to the Don in some of the variations but brought out the noises of the bleating sheep to a greater degree than is customary. The high point of the performance was the poignant and affecting finale depicting the death of the aged knight; Mr. Starker played his closing phrases with a tone of unparalleled beauty and Mr. Reiner seemed visibly moved by what was wrought under his baton.

After the intermission, the Beethoven Symphony No. 7 sounded buoyantly youthful. Familiar though it is it seemed less dated than the Strauss, which is beginning to show signs of age—always excepting the eloquent third variation and that wonderful finale.

The second Thursday evening concert, on October 13, brought forward Elisabeth Schwarzkopf, soprano, riding high on the crest of her popularity. Her opening solo, Donna Elvira's recitative and aria "In quali excessi", from "Don

Mr. Talley, assistant professor of music at the University of Chicago, is MUSICAL AMERICA's new Chicago correspondent.



Fritz Reiner

Giovanni", disclosed some wear and tear in her middle voice, but in this and in the aria with piano obbligato "Ch'io me scordi" by Mozart, her musicianship and floating head tones assuaged whatever fears one might have had for her present vocal condition. The concert aria and the monologue "Es gibt ein Reich", from Strauss's "Ariadne auf Naxos", taxed her lower register, but, happily, the excursions into the lower depths were few and fleeting. Let us hope that this beloved and beautiful woman and singer will refrain before it is too late from tackling too many dramatic soprano roles and avoid the fate of an Elisabeth Rethberg, who wore out the silvery sheen of her voice too soon on one Aida after another.

Boston Symphony Begins 75th Anniversary Season

IT is customary, if a trifle stuffy, to consider that the music season here begins only with the first concert by the Boston Symphony. Usually a few odd concerts are given before that happy date, but this season Charles Munch's magnificent orchestra really was the opener.

The beginning of the orchestra's 75th anniversary year was advanced because of the southern tour in mid-October. The first concerts, at Symphony Hall Sept. 30 and Oct. 1, were not ceremonial in arrangement, but there was nonetheless a bit of ceremonial air about them. Mr. Munch began with two scores heard at the Boston Symphony's very first concert in the now-vanished Music Hall on Oct. 22, 1881. These were Beethoven's Overture, "The Dedication of the House", and the Haydn Symphony in B flat, No. 102. The program otherwise contained Strauss's "Don Juan", in a stunning, multicolored performance, and Brahms's Second Symphony, which, on Friday afternoon, was a little untidy.

The first of the 14 commissioned scores for the 75th season was heard

Mr. Reiner's way with the orchestra becomes more gratifying as time goes on. An ebullient performance of the overture to "The Bartered Bride" opened the concert; the core of the program was a masterly rendition of the Bartok Concerto for Orchestra. In the second half of the program the ever-youthful "Italian Serenade" by Hugo Wolf and the Liszt "Mephisto Waltz" framed, somewhat incongruously, the "Ariadne" monologue.

On Oct. 8 in the first concert of the Saturday evening series, Ezra Rachlin, conductor of the Austin (Tex.) Symphony, featured the Tchaikovsky Fourth. He made a good, if not overwhelming, impression on the Chicago newspaper critics. The following Saturday, Tibor Kozma, associate conductor of the Metropolitan Opera, directed an uninspired but competent performance of the Beethoven Fourth, an excellent and communicative one of Barber's "First Essay for Orchestra", three pieces from Berlioz's "The Damnation of Faust", and the Three Dances from Falla's "The Three-Cornered Hat".

On Monday, Oct. 10, Patricia Logsdon, soprano, assisted by Arpad Sander, pianist, disclosed a pretty though tremulous voice at the Goodman Theater in a program that featured "Der Hölle Rache," from Mozart's "Die Zauberflöte". All the notes in the stratosphere were clearly and effortlessly articulated.

The first concert of the Allied Arts Piano series began auspiciously Sunday, Oct. 16, with a large and formidable program by Rudolf Serkin. Beethoven's Sonata, Op. 110, and Brahms's Handel Variations were performed stunningly, as one would expect from a pianist of Mr. Serkin's eminence.



Charles Munch

Oct. 7 and 8. The Sixth Symphony by Darius Milhaud proved to have merit if not to be the best of his work. He worked up a peculiar formal arrangement that is not too good: four movements, slow and fast in alternation. The second slow movement was commonplace for him, music remembered rather than created—and in some aspects remembered as far back as César Franck! There was too much of the soft and, comparatively speaking, sweet mood,

and leisurely tempo. The rest I found enjoyable, with its masterful handling of very free counterpoint, which produces a dissonance of pleasant, spicy flavor. The texture is mostly on the spare side, heavy and piercingly dissonant only in climactic places for definite effect. The clean, clear rhythm of the second movement ("Tumultueux") and of the finale ("Joyeux et robuste") lifted you up, and the finale seemed to end in a big, somewhat ironic dance in "three-time".

Bernard Zighera, the orchestra's first harp, contributed a superb performance of the solo role in Ravel's Introduction and Allegro, ably seconded by Gino Cioffi, clarinet, and Doriot Anthony Dwyer, flute. The final number was Ravel's "Rhapsodie Espagnole", of whose jeweled texture and expressive possibilities Mr. Munch made the most. Mozart's G minor Symphony (K. 550) was the opening piece, done brilliantly.

Mr. Munch and the orchestra journeyed across the Charles River on Oct. 3, to play for the first time in the new Kresge Auditorium of Massachusetts Institute of Technology. This is a fine auditorium, but with a capacity less than half that of Symphony Hall—rather too small for an orchestra this size. The acoustics, however, are excellent, bright and a little dry.

On Oct. 2, the Santa Cecilia Choir of Rome made its American debut, at Symphony Hall. This is a very good choral ensemble, but no better than some others I can think of.

Christine Chvartazky, an 18-year-old pianist, made her Boston debut at Jordan Hall on Oct. 9. She made a favorable impression upon the reviewers.

Mantovani, the Venice-born Londoner who is maestro of the well-known "tumbling strings", made his Boston debut at Symphony Hall on Oct. 9. The dark-haired conductor, both a musician and a showman, utilized both talents to the full. It may be assumed that the large sale of his records over here was responsible for the near-capacity audience in Boston. As a purveyor of popular tunes in lush orchestration, Mantovani is one of the best in his line.

—CYRUS DURGIN

New Haven Symphony To Open 62nd Season

NEW HAVEN, CONN.—The New Haven Symphony under the direction of Frank Brieff opened its 62nd season with a performance of Quincy Porter's Pulitzer Prize winning Concerto for Two Pianos on Oct. 11 at Woolsey Hall. The Nov. 1st all-orchestral program gave a premier performance in America of Kahn's "Les Symphonies Bretonne". Other guest artists for this season include Dame Myra Hess, Wilhelm Backhaus, Szymon Goldberg, Mona Paulée, Donald Dickson, Jon Crain and Helen Boatwright.

Iuele To Conduct Winston-Salem Orchestra

WINSTON-SALEM, N. C.—John Iuele has been named full-time conductor of the Winston-Salem Symphony. For the past three seasons, Mr. Iuele has commuted to Winston-Salem from Atlanta, Ga., where he was assistant conductor of the Atlanta Symphony. Mr. Iuele will be the first full-time conductor of the orchestra. Mrs. James Rush has been appointed manager.

RECITALS in New York

Anahid Ajemian, Violinist Town Hall, Oct. 5

Anahid Ajemian's recital was an outstanding one, both from the standpoint of the program presented and the playing thereof.

The young violinist opened her recital with the first New York performance of Ulysses Kay's Partita in A (1950)—a work largely derivative in substance, but well spiced with salacious rhythms. In the Bach Adagio and Fugue from the Sonata in G minor for violin alone, which followed, the pure silvery quality of tone, gratefully free of excessive vibrato, which Miss Ajemian drew from her instrument—and which is her hallmark, so to speak—proved to be ideal for the exposition of Bach's music. The warmth underlying the cool exterior of her playing was immediately apparent in the florid Adagio, where the haunting undercurrent of sad solemnity was evocatively conveyed. The Fugue, too, received a performance at once lucid, rhythmically vital and meaningful throughout.

A soaring lyricism characterized her playing of the Schubert Fantasia in C, Op. 159, a much-neglected masterpiece, by the way, while the Bartok Concerto was dispatched with fiery sweep and abandon. No little of the telling effectiveness of these two performances was due to the equally illuminating and sympathetic handling of the piano parts by David Garvey, the collaborating artist of the evening.

That Miss Ajemian had mastered every trick in the virtuoso's bag was further demonstrated in her stunning performance of the Stravinsky-Dushkin "Danse Russe" with which she closed the program. Preceding the latter, Darius Milhaud's "Le Printemps" was heard.

dynamic contrasts, in the stagey pianissimos of Victoria's "Tenebrae factae sunt". At the same time, Mr. Somma was too much the musician to let these devices rob the music of its continuity and cohesion. In the Banchieri "Festino", he gave the choir its head, so to speak, for a wonderfully and appropriately gaudy performance, sung with the relish and gusto one associates with Italian artistry at its best.

Gilbert Reese, Cellist Town Hall, Oct. 6

For his second recital in Town Hall, the young California-born first cellist of the Indianapolis Symphony chose a well-balanced program of music by Haydn, Brahms, Debussy, and Nin. Following a well-paced, though pale performance of the Haydn Concerto in D, Mr. Reese played the Brahms Sonata in E minor, Op. 38. As the music seemed to suit his temperament, his tone became warmer and more expansive. He delivered the Allegretto with a charming elegance and persuasive phrasing. A more deliberate and intense approach to the forte passages would have made for a more convincing interpretation of the sonata as a whole.

Mr. Reese was at his best in the Debussy Sonata and the "Chant d'Espagne" of Nin. In these works of the more recent repertoire, the young artist displayed a keen color sense and he seemed to enjoy the delightful music he was making more freely. In everything he played Mr. Reese showed good taste and solid training, never stooping to mere technical display. Artur Balsam was the excellent accompanist.

Archer and Gile, Folk Singers Town Hall, Oct. 7 (Debut)

Frances Archer and Beverly Gile, soprano-contralto duo, devoted their program to folk music from many countries, including France, Germany, Finland, Japan, Spain, and the United States. The arrangements had been made by the two singers, and Miss Gile played guitar accompaniments.

Robert Mueller, Pianist Town Hall, Oct. 8, 2:30 P.M.

The first performance in New York of Boris Blacher's Piano Sonata, Op. 39, was an element of especial interest in the unhackneyed program that Robert Mueller played on this occasion. Blacher is known most widely in this country, perhaps, for his interesting experiments with rhythm, especially in his orchestral works. His

piano sonata, composed in 1951, is less formidable but not any less appealing as music because of its closer adherence to familiar patterns and traditions. Mr. Mueller performed it with persuasive skill.

Of equal merit was his warm and eloquent conception of the Schumann "Davidsbündlertänze", which are seldom played these days and even less often played with the freshness, the sense of style, and the musical grasp that Mr. Mueller brought to the work. The program opened with some delightful Rameau pieces and came to a close with Chabrier and Chopin.

Arthur Rivituso, Pianist Town Hall, Oct. 8 (Debut)

Arthur Rivituso, young New York pianist, left the curious impression of being a musician with an analytical turn of mind not yet completely at one with the piano. For all his considerable command of the keyboard, his playing was strangely lacking in higher sensitivity for the piano's tonal capabilities. This was particularly true of his playing in the Schumann Fantasia. Mr. Rivituso had no problem negotiating its notorious difficulties, but the resultant tones sounded harsh and the work as a whole ponderously pedestrian. The pianist fared best with the Debussy Preludes, of which he played Book II in its entirety. His tonal work, especially in softer passages, showed a flair for the Debussy style. Neat finger dexterity and a clean, crisp staccato were displayed in the final movement of Beethoven's Sonata, Op. 2, No. 3, the opening number in the program.

Stanley Babin, Pianist Town Hall, Oct. 9, 2:30

Stanley Babin, 23-year-old pianist, has already acquired much of the sweep and grandeur of a virtuoso pianist, judging by this recital. He had a brilliant and usually accurate technique, considerable power, and a steadiness of approach that permitted him to hold the listener's interest consistently throughout the program.

He did not reach his stride, however, until after intermission. Before that, in the Bach Chromatic Fantasy and Fugue, the Beethoven Sonata Op. 111, and the Chopin Ballade in F minor his performances were marred by a tendency to play too percussively. In the recitatives of the Chromatic Fantasy he showed, too, a lack of insight into the drama of this work. He did not project either the rise and fall of the lines, or the quick changes

in mood and color with sufficient exactness.

But later his playing greatly improved. He had warmed up, and the works he then played required less of the subtleties of classical phrasing and tone. The Schubert Impromptus, Op. 90, Nos. 2 and 4, had grace and warmth, and the "Ondine" of Ravel was very lovely, with its evanescent and fluid qualities completely realized. And in his closing work, the "Petrouchka" Suite by Stravinsky, Mr. Babin displayed the technical brilliance, rhythmic precision, and varied palette of colors needed for its interpretation.

Theresa Green, Soprano Town Hall, Oct. 9, 5:30

Theresa Green showed herself to be the fortunate possessor of an unusually beautiful voice, large in size, perfectly placed and effortlessly produced. It would have been a pleasure to hear her if only because of the consistently lovely tones that she produced. She was also, however, a singer with taste, charm, and sensitivity, as well as a gracious stage appearance. These qualities were always present throughout a long program, which featured works in five languages including arias by Ariosti, Pasquini, and Lully; a dramatic Mozart aria; songs by Szymanowski and Strauss; a cycle "Serres chaudes" by Chausson to a text by Maeterlinck; and groups of contemporary and Spanish works.

It must be said, though, that despite these fine qualities, Miss Green had a sameness of approach to the music. A greater differentiation of moods and styles would have brought more contrast and excitement to her singing, as well as a greater interpretative depth. She is still very young, and it is a pleasure to hear someone who has already accomplished so much, and who gives promise of even further development.

Emil Gilels, Pianist Carnegie Hall, Oct. 11

In his first recital in this country, Emil Gilels, widely acclaimed as Soviet Russia's finest pianist, supported many of the first impressions made at his debut as soloist with the Philadelphia Orchestra the week before, and gave rise to several additional ones which were not conclusive from his performance of the Tchaikovsky B flat minor Concerto.

Diminutive in height but stocky and powerfully built and with a luxuriant mass of auburn hair, Mr. Gilels amply confirmed his reputation as one of the truly big pianists of our day. There was nothing tentative or small-bore about his approach to his work, nor was there anything equivocal about his ideas of interpretation in such difficult and exacting matters as the Mozart B flat major Sonata (K. 570) and the Chopin B flat minor Sonata.

The Soviet pianist's basic concepts as an interpreter were passionate, dramatic and emotional, but never maudlin nor chaotic. Some of those concepts, as in the reading of the Mozart, were highly individual, but they also were precise and wholly logical within the framework of what seems to be Mr. Gilels' philosophy of piano playing. His Mozart was a more robust, more colorful and more romantic figure than we are accustomed to, particularly in the piano sonatas. Instead of harking back to a classic style resembling what we suppose may have been the style of Mozart's own day, Mr. Gilels jumped several decades and presented him to us as he probably was heard in Vienna in the days of Brahms. This is a kind of neo-Romanticism that seems to be characteristic of a good deal of musical

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Santa Cecilia Choir Carnegie Hall, Oct. 6 (Debut)

According to tradition, the Santa Cecilia Academy of Rome traces its history back to the year 1566. With due respect to its early background and with great wisdom the choir of the academy, for its first New York program, turned to the superb Italian music of the late sixteenth and early seventeenth centuries. Palestrina and Marenzio, members of the original institution, were represented, as were Victoria, Viadana, and Banchieri.

The program was also beautifully balanced. In the first half, the choir sang sacred music, primarily in the gravely flowing polyphonic style of the Renaissance, ending with the great affirmations of the "Credo" from Palestrina's "Missa Papae Marcelli"; the second half was devoted entirely to Banchieri's "Il Festino nella sera del Giovedì Grasso avanti cena", a secular work of almost 40 minutes' duration, more homophonic in style, earthy and theatrically vivid, as fresh and modern as it must have seemed 300 years ago. Although the choir's diction in the Banchieri work was faultless, the witty entertainment to be found in its words and music were lost to all but Italian-speaking members of the audience because no translation was provided—a serious oversight on the part of the management.

The choir, numbering about 36, proved an accomplished if not exceptional ensemble, singing with both discipline and spontaneity. Up to a forte, the tone was smooth and limpid; louder than that, it developed a slight harshness, while retaining an over-all solidity and balance. Bonaventura Somma, who has directed it since 1926, led the choir without ostentation and with obvious love of the music. There was, perhaps, undue theatricality in his treatment of the sacred works, in excessively sharp accents, in sudden



READY TO GO. Thomas Scherman (left) outlines the month-long Mozart Festival Tour, in which he will conduct the Little Orchestra Society in 18 concerts, to three of the soloists: Mariquita Moll, soprano; Max Leavitt, narrator; and Florence Rochelle, soprano

Few Novelties in Concerts At Massenzio Basilica; Two Revivals at Caracalla

By CYNTHIA JOLLY

THE well-attended open-air season at the Basilica of Massenzio opened two weeks before the opera season at the Baths of Caracalla and continued until the end of August, with a public that was extremely cosmopolitan and rarely dropped below 2,000 in number.

The concerts began with a performance of Beethoven's "Missa Solemnis", conducted by Fernando Previtali, resident conductor of the Santa Cecilia Orchestra. William Steinberg led two programs, including an exemplary performance of Stravinsky's "Symphony of Psalms" and an interesting one of the Prelude to "Die Meistersinger", which was both original yet conservative in its solution of balance.

Frieder Weissmann made a first, much-feted appearance in Rome, giving outstanding and dynamic readings of the "Rienzi" Overture and of "Don Juan". In Beethoven's Third Piano Concerto, however, there were differences of tempo and approach between the conductor and the brilliant soloist, Rudolf Firkušny.

Lorin Maazel, who earlier in the year had reaped a big success in a program that included Honegger's "Pacific 231", returned here to impart a gracious French lightness to Schubert's "Tragic" Symphony. His strength lay less in personal magnetism than in a sensitive, authoritative touch.

The correct and stalwart Swiss Volkmar Andreae conducted an uncut edition of Bach's "St. John Passion". The difficult part of the Evangelist fell to the sensitive, loving care of United States-born Herbert Handt, who showed compelling dramatic passion in his arias.

Dean Dixon wound up the season, on Aug. 31, by conducting Gershwin's Piano Concerto in F, played by Armando Trovajoli.

The general comment on the Massenzio concerts centered on the too great difference in artistic levels—even though the incomparable beauty of the surroundings evened out almost all dissatisfaction. Some concerts were splendid; others progressed at a jog trot of mediocrity. The Basilica is best adapted for orchestral playing, and voices and wind instruments often had to struggle hard for survival.

Generally speaking, this year so far has produced a dearth of new works. Apart from the Italian Radio (RAI), which works unobtrusively and steadily in this field, the only major rally for modern music was the annual concert of the Italian section of the International Society for Contemporary Music. Its largely unpolemical program

had Stravinsky as chief protagonist. His "In Memoriam Dylan Thomas" had a favorable reception and was well sung by Kevin Miller, young Australian tenor. His Songs for Soprano, Flute, and Guitar were convincingly handled by Magda Laszlo, and members of the Orchestra da Camera di Radio Roma gave the Concertino for 12 Instruments its first European performance. Ironically, the public was most restless during Webern's Five Pieces for Orchestra, Op. 10, which date from 1913.

The performances profited from the sensitive presence of Robert Craft on the rostrum. Stravinsky also conducted "Oedipus Rex" and other works to a packed auditorium at the RAI.

The RAI was responsible for the first Italian performance of Shostakovich's Tenth Symphony, which Artur Rodzinski gave a dazzling and authoritative reading.

The contemporary Italian choral repertoire (already extensive) has been enriched by Mario Zafred's "Elegia di Duino" on the Rilke text—a substantial, sustained and moving work.

The Israel Philharmonic received a warm welcome in Rome during the course of its Italian tour. Following a program of Honegger, Kaminski, and Brahms, conducted by Paul Kletzki, the orchestra was praised for its flexibility, springy but equable balance, and the quality of its string playing.

Steinberg and Stokowsky

William Steinberg, who comes summer and winter, has shown himself as steady and lucid a conductor as ever, but Leopold Stokowski was criticized heavily for his Bach transcriptions; he conducted Beethoven's Ninth Symphony twice in a very short time.

Lucretia West was one of the few vocal soloists at the Argentina Theater this year. Her voice, with its dark and smoldering beauty was set off by her polished technique, fabulous agility, and careful diction. Giorgio Favaretto's accompaniments were plastic and silver-touched.

Concerts of American music here are generally given under official auspices and tend to reach a public already informed of what is going on. Recently, through the initiative of a group of young United States musicians, a concert of American music was sponsored by the Associazione Artistica Internazionale in Rome, given before a responsive and largely Italian public. The well-received program was made up of the works of six composers, four of them Fulbright students. The works included violin sonatas by



Triumphal Scene from the new production of "Aida" at the Baths of Caracalla in Rome

Robert Palmer and Marshall Bialowski, Kenneth Gaburo's Theme and Variations; Karl Korte's Four Songs, sung by Anna Moffo with the composer's wife at the piano; Donald Martino's Three Dances for Viola; and a piano piece by Philip Slates.

A similar concert has already been given in Florence, and with the help of the USIS others are taking place in Naples.

Newell Jenkins led the Piccola Accademia Musicale in a fine concert of Italian 18th-century music at the Aula Magna of the University. Since this ensemble's organization in 1953, it has acquired a most stylish finish, and these factors, plus the excellence of the transcriptions, tend to beguile the listener into overlooking the thorny truth that the 18th-century sound would have been a good deal more subdued.

While on the subject of transcriptions, mention must be made of John Edmunds' careful, musicianly work on the unknown solo cantatas of Alessandro Scarlatti, some of which were given a first hearing in a concert by Fulbright students at the American Academy.

Every year brings an unheralded but extremely well-planned series of "historical" concerts, organized by Cesare Valabrega, who is active in many branches of musical research and education. They cover an immense field and include early music and folk music; the performance of old dances; small polyphonic groups for out-of-the-way choral and orchestral pieces. One concert was the introduction of the Ukrainian bandura; another had a remarkable singer, Bracha Zefira, singing haunting old Jewish songs; a third showed the connections and contrasts between the *café-chantant* of 19th and 20th centuries and the minstrel songs and pastorals. These concerts were so full of unusual and interesting material that they ought to have reached a far wider public than they did.

The third choral competition at Arezzo, south of Florence, took place at the end of August. This is the only amateur choir enterprise in Italy and attracts a growing list of entries. At least 36 choirs have entered this year, including 20 foreign ones.

The RAI is deep in the midst of its fantastic operatic program for 1955-56, which began with an unforgettable performance of "Norma", conducted by Tullio Serafin, with Maria Callas, Ebe Stignani, Mario Del Monaco, and Giuseppe Modesti. Other presentations include Haydn's "Lo Spe-

ziale", with a Goldoni libretto; Meyerbeer's "Les Huguénots"; Giordano's "La Cena delle Beffe"; Charpentier's "Louise"; Stravinsky's "Le Rossignol"; "L'Histoire du Soldat"; and "Mavra"; Strauss's "Dafne"; Orff's "Antigone"; Busoni's "Doktor Faust"; Weill's "Der Dreigroschenoper"; Britten's "The Beggar's Opera"; Henry Barrand's "Numance"; Petrassi's "La Morte dell' Aia"; and Dallapiccola's "Volo di Notte".

"Loreley" and "Polito"

Opera at the Baths of Caracalla this past summer sprang two major surprises during its ever popular month open-air season: Catalini's "Loreley" and Donizetti's "Polito". The favorites to turn up included "Norma", "Mefistofele", "Aida", "Lucia di Lammermoor", and "Cavalleria Rusticana" and "Pagliacci".

"Aida" was given a new three-dimensional setting by Giovanni Craxiani, which concentrated on shadow effects and perspective. The spectacular production of "Mefistofele" purported to be new, but retained the basic style of the previous version. The first scene remained a very successful piece of stage engineering, with the emergence of shape and light out of Chaos, the singing of the hidden chorus in the terrestrial sphere, and the figure of Giulio Neri, as Mefistofele, astride the sphere. The scene fell into banality, however, when he cautiously descended from it by stepladder.

"Norma" saw the first important local operatic appearance, in the title role, of the young Los Angeles soprano Lucille Udovick, who had made her mark at Florence two years back in Spontini's "Agnese di Hohenstaufen". She had the right quality of voice for Norma, rich and dark and splendid in legato passages, but she needed greater freedom in the top register and more art, precision, and agility in the floriture. Fedora Barbieri, as Adalgisa, sang smoothly, with graceful ease. As Pollione, Franco Corelli combined a lisp with a very powerful voice and frame. Gabriele Santini conducted.

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Community Concerts Inc.
113 West 57th Street
New York 19, New York

Few Novelties in Concerts At Massenzio Basilica; Two Revivals at Caracalla

By CYNTHIA JOLLY

THE well-attended open-air season at the Basilica of Massenzio opened two weeks before the opera season at the Baths of Caracalla and continued until the end of August, with a public that was extremely cosmopolitan and rarely dropped below 2,000 in number.

The concerts began with a performance of Beethoven's "Missa Solemnis", conducted by Fernando Previtali, resident conductor of the Santa Cecilia Orchestra. William Steinberg led two programs, including an exemplary performance of Stravinsky's "Symphony of Psalms" and an interesting one of the Prelude to "Die Meistersinger", which was both original yet conservative in its solution of balance.

Frieder Weissmann made a first, much-feted appearance in Rome, giving outstanding and dynamic readings of the "Rienzi" Overture and of "Don Juan". In Beethoven's Third Piano Concerto, however, there were differences of tempo and approach between the conductor and the brilliant soloist, Rudolf Firkušny.

Lorin Maazel, who earlier in the year had reaped a big success in a program that included Honegger's "Pacific 231", returned here to impart a gracious French lightness to Schubert's "Tragic" Symphony. His strength lay less in personal magnetism than in a sensitive, authoritative touch.

The correct and stalwart Swiss Volkmar Andreae conducted an uncut edition of Bach's "St. John Passion". The difficult part of the Evangelist fell to the sensitive, loving care of United States-born Herbert Handt, who showed compelling dramatic passion in his arias.

Dean Dixon wound up the season, on Aug. 31, by conducting Gershwin's Piano Concerto in F, played by Armando Trovajoli.

The general comment on the Massenzio concerts centered on the too great difference in artistic levels—even though the incomparable beauty of the surroundings evened out almost all dissatisfaction. Some concerts were splendid; others progressed at a jog trot of mediocrity. The Basilica is best adapted for orchestral playing, and voices and wind instruments often had to struggle hard for survival.

Generally speaking, this year so far has produced a dearth of new works. Apart from the Italian Radio (RAI), which works unobtrusively and steadily in this field, the only major rally for modern music was the annual concert of the Italian section of the International Society for Contemporary Music. Its largely unpolemical program

had Stravinsky as chief protagonist. His "In Memoriam Dylan Thomas" had a favorable reception and was well sung by Kevin Miller, young Australian tenor. His Songs for Soprano, Flute, and Guitar were convincingly handled by Magda Laszlo, and members of the Orchestra da Camera di Radio Roma gave the Concertino for 12 Instruments its first European performance. Ironically, the public was most restless during Webern's Five Pieces for Orchestra, Op. 10, which date from 1913.

The performances profited from the sensitive presence of Robert Craft on the rostrum. Stravinsky also conducted "Oedipus Rex" and other works to a packed auditorium at the RAI.

The RAI was responsible for the first Italian performance of Shostakovich's Tenth Symphony, which Artur Rodzinski gave a dazzling and authoritative reading.

The contemporary Italian choral repertoire (already extensive) has been enriched by Mario Zafred's "Elegia di Duino" on the Rilke text—a substantial, sustained and moving work.

The Israel Philharmonic received a warm welcome in Rome during the course of its Italian tour. Following a program of Honegger, Kaminski, and Brahms, conducted by Paul Kletzki, the orchestra was praised for its flexibility, springy but equable balance, and the quality of its string playing.

Steinberg and Stokowsky

William Steinberg, who comes summer and winter, has shown himself as steady and lucid a conductor as ever, but Leopold Stokowski was criticized heavily for his Bach transcriptions; he conducted Beethoven's Ninth Symphony twice in a very short time.

Lucretia West was one of the few vocal soloists at the Argentina Theater this year. Her voice, with its dark and smoldering beauty was set off by her polished technique, fabulous agility, and careful diction. Giorgio Favaretto's accompaniments were plastic and silver-touched.

Concerts of American music here are generally given under official auspices and tend to reach a public already informed of what is going on. Recently, through the initiative of a group of young United States musicians, a concert of American music was sponsored by the Associazione Artistica Internazionale in Rome, given before a responsive and largely Italian public. The well-received program was made up of the works of six composers, four of them Fulbright students. The works included violin sonatas by



Triumphal Scene from the new production of "Aida" at the Baths of Caracalla in Rome

Robert Palmer and Marshall Bialowski, Kenneth Gaburo's Theme and Variations; Karl Korte's Four Songs, sung by Anna Moffo with the composer's wife at the piano; Donald Martino's Three Dances for Viola; and a piano piece by Philip Slates.

A similar concert has already been given in Florence, and with the help of the USIS others are taking place in Naples.

Newell Jenkins led the Piccola Accademia Musicale in a fine concert of Italian 18th-century music at the Aula Magna of the University. Since this ensemble's organization in 1953, it has acquired a most stylish finish, and these factors, plus the excellence of the transcriptions, tend to beguile the listener into overlooking the thorny truth that the 18th-century sound would have been a good deal more subdued.

While on the subject of transcriptions, mention must be made of John Edmunds' careful, musicianly work on the unknown solo cantatas of Alessandro Scarlatti, some of which were given a first hearing in a concert by Fulbright students at the American Academy.

Every year brings an unheralded but extremely well-planned series of "historical" concerts, organized by Cesare Valabrega, who is active in many branches of musical research and education. They cover an immense field and include early music and folk music; the performance of old dances; small polyphonic groups for out-of-the-way choral and orchestral pieces. One concert was the introduction of the Ukrainian bandura; another had a remarkable singer, Bracha Zefira, singing haunting old Jewish songs; a third showed the connections and contrasts between the *café-chantant* of 19th and 20th centuries and the minstrel songs and pastorals. These concerts were so full of unusual and interesting material that they ought to have reached a far wider public than they did.

The third choral competition at Arezzo, south of Florence, took place at the end of August. This is the only amateur choir enterprise in Italy and attracts a growing list of entries. At least 36 choirs have entered this year, including 20 foreign ones.

The RAI is deep in the midst of its fantastic operatic program for 1955-56, which began with an unforgettable performance of "Norma", conducted by Tullio Serafin, with Maria Callas, Ebe Stignani, Mario Del Monaco, and Giuseppe Modesti. Other presentations include Haydn's "Lo Spe-

ziale", with a Goldoni libretto; Meyerbeer's "Les Huguenots"; Giordano's "La Cena delle Beffe"; Charpentier's "Louise"; Stravinsky's "Le Rossignol"; "L'Histoire du Soldat", and "Mavra"; Strauss's "Dafne"; Orff's "Antigone"; Busoni's "Doktor Faust"; Weill's "Der Dreigroschenoper"; Britten's "The Beggar's Opera"; Henry Barrad's "Numance"; Petracchi's "La Morte dell'Aria"; and Dallapiccola's "Volo di Notte".

"Loreley" and "Polito"

Opera at the Baths of Caracalla this past summer sprang two major surprises during its ever popular women's open-air season: Catalini's "Loreley" and Donizetti's "Polito". The favorites to turn up included "Norma", "Mefistofele", "Aida", "Licia di Lammermoor", and "Cavalleria Rusticana" and "Pagliacci".

"Aida" was given a new three-dimensional setting by Giovanni Cruciani, which concentrated on shadow effects and perspective. The spectacular production of "Mefistofele" purported to be new, but retained the basic style of the previous version. The first scene remained a very successful piece of stage engineering, with the emergence of shape and light out of Chaos, the singing of the hidden chorus in the terrestrial sphere, and the figure of Giulio Neri, as Mefistofele, astride the sphere. The scene fell into banality, however, when he cautiously descended from it by stepladder.

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RECITALS in New York

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thought in Russia today. The same concept on an even broader scale, but not so strange to our ears this time, underlay his Chopin playing. This was stormily virtuosic, and the Funeral March, artfully developed from a bare whisper to the thundering chords of the climax, was typical of the style. Here, however, the pianist somewhat miscalculated his dynamics and found himself in a situation in the fortissimos where he had to overburden the piano at a sacrifice of tone quality. Here, too, the use of the pedal wanted something in discretion.

Three Shostakovich Preludes and Fugues, Op. 87, not performed in America before, proved to be little more than doodling in the classic manner with occasional dashes of piquant dissonance, although the final fugue broke unexpectedly into flashy pyrotechnics—in recompense to the player, presumably, for the trivia that had gone before. The printed program ended with Prokofiev's "Six Visions Fugitives" and his Toccata, Op. 11—witty sparkling pieces all and magnificently delivered by Mr. Gilels—but the enraptured audience that filled the hall demanded and got several encores.

—R. E.

Joel Rosen, Pianist Town Hall, Oct. 11 (Debut)

In the roster of rising young American artists, the name of Joel Rosen might well warrant top priority. Mr. Rosen not only played his debut recital with the self-assured mastery of a veteran recitalist, but what is more to the point, he proved to be that rare avis—a poet of the piano!

He opened his program with a singularly beautiful and introspective performance of Haydn's Andante con Variazioni in F minor. Mr. Rosen did not restrict his playing of this work to the so-called 18th-century style, yet nothing he did here was out of bounds or in questionable taste. On the contrary, throughout the recital, he seemed to have a sixth sense for what was right in so far as pianistic effects were concerned in relationship to the music performed. The 18th-century style, for instance, he reserved for his playing of Ravel's suite "Le Tombeau de Couperin". The "dry" touch, the sparse pedaling, and the mezzotints were all in keeping with the wry humor of the work. Nor was the Toccata any the less stunningly virtuosic for being veiled in velvet.

The young pianist made his deepest impression, however, with the Chopin B minor Sonata. His dedicated absorption in the task at hand, the wealth of nuance and color at his command, the spontaneity, freedom, and brilliancy of his performance of this work recalled the playing of the late Ossip Gabrilowitch. Mr. Rosen was heard to equal advantage in Liszt's "Mephisto Waltz" and in two "Saudades do Brasil" by Darius Milhaud. It was only in two Brahms Capriccios that Mr. Rosen seemed to be temperamentally on alien ground.

—R. K.

Nancy Cirillo, Violinist Town Hall, Oct. 12, 3:00 (Debut)

This was the formal recital debut of Miss Cirillo in New York although the young Naumburg Award winner had appeared with the National Orchestra Association and the Little Orchestra Society here and had given concerts in Italy. She is unquestionably a greatly gifted violinist and she has fortunately been encouraged to develop naturally. Technically, this young girl can perform feats that might daunt musicians twice her age, but her playing is still fresh, spontaneous, and unaffected, as it should be. She was at her best, interestingly enough, in the modern works on the

Joel
Rosen



program. Her performance of the Hindemith Sonata in E flat was amazingly subtle in coloring and emotional overtones, and, although she had her troubles with Ravel's "Tzigane", she played it with a keen sense of its diabolic bravura and abandon.

Delicacy, sweetness of tone, and grace marked her performance of the Andante of Lalo's "Symphonie Espagnole"; for the first and final movements she did not muster the showmanship and surface brilliance needed to project them. These qualities will come as Miss Cirillo matures. Her playing of the Adagio and Fugue from Bach's Sonata in G minor, though naturally youthful in concept and occasionally unsteady, revealed a basic musical instinct and fervor that elicited an ovation from the audience, no mean achievement. David Garvey was a model accompanist in all respects except for an excessive use of the soft pedal.

—R. S.

Renato Bonacini, Violinist Town Hall, Oct. 12, 8:30

Violinistic talent abounded in Renato Bonacini's performance, but the playing lacked discipline. The program began promisingly with a relaxed though slightly romanticized performance of a sonata by Leclair. In Bach's Third Sonata for unaccompanied violin Mr. Bonacini began to force his tone, and in the Fugue there were slips in intonation. He approached the final movement as if he were playing a caprice by Paganini.

Brilliance characterized the performance of such familiar items as the Tartini-Kreisler Variations on a Theme of Corelli and "Devil's Trill". The second movement from Paganini's D major Violin Concerto was arresting by reason of the sweet tone and the sustained melodic line. Lalo's "Symphonie Espagnole" ended the program, in which Frederic Kurtzweil contributed uneven accompaniments.

—F. M., Jr.

Jose Kahan, Pianist Town Hall, Oct. 13 (Debut)

A formidable technique coupled with a minimum of personality characterized the playing of the young Mexican artist. He had an admirable tone, ranging from a delicate pianissimo to a powerful forte which never sounded forced. The program opened with the Bach-D'Albert Prelude and Fugue in D, delivered in a grand sonorous style. The fugue was particularly admirable for its clear-cut delineation of voices. Some of Mr. Kahan's best playing of the evening was in the Mozart Sonata in B flat, K. 570. He kept his dynamic range deliberately small in this work, and the result was a felicitously styled interpretation.

The pianist demonstrated remarkable control and security in his performance of the Brahms Handel Variations, but he did not inject enough of his own ideas into the interpretation to make it sufficiently personal to be convincing. Nor did he seem very much at home in the Chopin Nocturne, Op. 48, No. 1. His robust, Brahmsian approach here was out of style, and the lack of rubato made for a colorless and straightlaced performance. Works by Ponce, Bloch and Scriabin

rounded out the well-balanced program. —G. F.

Lilly Windsor, Soprano Town Hall, Oct. 14

Songs of love, happy and unhappy, formed the theme of Miss Windsor's program, consisting mainly of works from the standard lieder repertory. Beginning with Schumann's "Mit Myrten und Rosen", the soprano also offered Beethoven's "Ich Liebe Dich", Mendelssohn's "Neue Liebe", and Wolf's "Ich hab' in Panna einen Liebsten". Schubert's "Der Hirt auf dem Felsen", with the clarinet obbligato performed by Eric Simon, was the unusual item.

Miss Windsor's singing was notable for sincerity and for the thought and thorough preparation with which she approached each work. Her voice, though it did not seem large, was handled with such intelligence that she was able to achieve a wide contrast of sonorities. Her delivery of Wolf's "Schlafendes Jesuskind" was notable for its simplicity, as was Granados' "La Maja y el Ruiseñor" for its dramatic outbursts.

In the Mendelssohn songs she had a tendency to distort the melodic line by too many retards and to use too many of the same tonal colorings, but her assurance and fresh approach made each work interesting. Arpad Sandor's accompaniments varied greatly throughout the evening—the Mendelssohn being on the sloppy side, while the Wolf were outstanding for tonal beauty.

—F. M., Jr.

Ervin Laszlo, Pianist Town Hall, Oct. 16, 2:30

Ervin Laszlo's business-like approach to the piano in this recital gave his playing a forthright solidity which also tempered its brilliancy. The pianist achieved his effects with cool, calculating deliberation and, for the most part, with the effortless ease of the born virtuoso. Mr. Laszlo was at his best when, as in the Bach Chromatic Fantasy and Fugue and in the Seventh Prokofiev Sonata, the music allowed him to build a tonal edifice objectively. He had the alert eye to see the architectural details in the scores, the keen ear to judge the intensity at which they could be highlighted, and the technical control to bring them out.

In his playing of the Schumann "Carnaval", Mr. Laszlo was pretty much of a pianistic tourist guide pointing out its manifold attractions without becoming personally involved. The nearest he came to introspective playing was in the slow movement of the Prokofiev Sonata which was persuasively sung on the keyboard. Mr. Laszlo also built up suspense leading to the climax of this work with his overwhelming rhythmic drive. He also played the six charming tidbits from Salas' "Diez Piezas Simples", which were heard here for the first time on this occasion, with disarming simplicity. Liszt's "Gnomesreigen", "Il Sospiro", and "La Campanella", and Ginastera's Rondo on Argentine Children's Folk Tunes rounded out the program.

—R. K.

William Piriggi, Tenor Town Hall, Oct. 16, 5:30

Although Mr. Piriggi was billed as a lyric tenor, there was little lyricism displayed in his singing in this, his Town Hall debut recital. After the first outburst of applause for a long held high note sung fortissimo, Mr. Piriggi succumbed to the temptation of "singing to the gallery", which was a pity, for his voice, like his personality, was of a naturally pleasing quality. His program, except for a French group and the three songs sung in English, was devoted to Italian songs and arias well suited to the typically Italian operatic style of singing he adopted. The young singer was heard to best advantage in arias by Cilea, Cimarosa and Puccini. Emilio Roxas was the accompanist.

—R. K.

Ariadna Mikheshina Composer-Pianist Town Hall, Oct. 16

Ariadna Mikheshina presented a concert of her own music, featuring the premiere of her Concerto for Trombone in B flat minor. The very key signature was enough to hint that Miss Mikheshina's musical thought has not seen the dawn of the 20th century. Some early works (1930s), though not quite in a class with Rachmaninoff, indicate a clear sense of the various media in which she works; but apparently there has been little development in style in the past 20 years. Undoubtedly, Miss Mikheshina's most valuable gifts are lyrical, and these showed up quite naturally in her songs. Her scope for bigger designs did not seem as controlled. Assisting the composer were Olivia Bonelli, soprano; Leonid Bolotine, violinist; Vincent Clarke, trombonist; and Gayla Glenn, baritone.

—M. D. L.

Esther Fernandez, Pianist Town Hall, Oct. 19 (Debut)

Esther Fernandez, a young Californian pianist, is this year's winner of the New York Madrigal Society Award, and she presented a very commendable recital. Whether one always agreed with her interpretations or not, there was no doubt that she could attract the listeners' attention.

The Third Prokofiev Sonata was most suitable to the energetic drive that characterized her playing. The furious opening, the beautifully proportioned contrasting theme, the percussive accents led to a powerful climax in this noteworthy performance.

The Bach "Italian" Concerto was likewise vigorous. By eschewing romantic expressions and emphasizing the polyphonic lines, she achieved a sense of Bach's style without entirely resorting to terrace dynamics.

Considering her success with the Bach and the Prokofiev, Beethoven's Sonata, Op. 57, did not seem a wise choice of programming. Though relentless in rhythmic energy, the pianist did not command the oceans of tone needed for the dynamic contrasts. The theme of the second movement sounded as if it were conceived entirely vertically.

Miss Fernandez was more successful with the Chopin group, played with a warmth of tone that had been lacking in the Beethoven. The G minor Ballade and the Berceuse offered many poetic moments.

—F. M., Jr.

Little Singers of Paris Town Hall, Oct. 20

The Little Singers of Paris, or Les Petits Chanteurs à la Croix de Bois (The Little Singers of the Wooden Cross) as they are known in their native France, are one of the most charming and one of the liveliest boys' choirs in the world. Whether they are singing Gregorian chant, a cantata by Milhaud, a Brazilian lullaby, or "Danny Boy", they put their hearts and souls into it. Their conductor, Msgr. Fernand Maillet, covers an amazing range in his choice of repertoire and he sees to it that all of it is vigorously if not always impeccably performed.

The high point of this concert was the performance of a Spanish Christmas carol, "Madre en la Puerta", by a boy alto whose rich voice and emotional intensity were astounding, with the choir. It was so hauntingly done that the last part had to be repeated. Later, this same diminutive artist sang a Brazilian lullaby, "Tutu Maramba", in a way that brought back memories of Elsie Houston. The technical skill and courage of the singers was demonstrated in Milhaud's virtuosic "Cantate de la Paix" and Delvincourt's "Lavandière". Msgr. Maillet sometimes drove his performers to the point of stridency, and his rhythmic treatment of Mozart's "Ave Verum" and other works was erratic.

—H. R. S.

Berlin

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Vocler's clear, often monumental concepts of staging are reflected in the individual characters. Sandor Konya was the Huon, a bright, metallic tenor of brilliance and peculiar color. Leonie Rysanek's Rezia was equally pleasing in the richness and evenness of the top tones and in the expressiveness of the cantilena. Sieglind Wagner and Herbert Blauer were dramatically vivid and vocally expert as the servitors. Erwin Bredow revealed his wonderfully vivid, scurrious dance artistry, as Puck. Arthur Rother, now on the threshold of his seventies, conducted the overture along symphonic lines and kept the sonorous balances exact.

The "Oberon" premiere had been preceded by an evening of ballet. Tatiana Gsovsky has removed Tchaikovsky's "Sleeping Beauty" entirely from the fin-de-siècle sphere. She has transported the fairy-tale action to a landscape of sharply-etched contours and subtly fused colors, as only Jean-Pierre Ponelle can combine them. His costumes and sets are a balm to eyes that have endured the excesses of surrealism and "advanced" poster art. This avant-garde spirit of design combines very interestingly with Tchaikovsky's music, and Gsovsky has mirrored it unerringly in her delicate, sometimes daring and at other times deliberately sentimental choreography. Suse Preisser, as Princess Aurora; Gert Reinholm, as Prince Charming;

and Erwin Bredow, as Carabosse, were the protagonists of an evening that did honor to the Opera Ballet. Wolfgang Martin conducted.

In a foreword in the program of her Berlin Ballet, Gsovsky characterizes two possibilities of dance: virtuoso ballet and ballet in which expression dominates. She does not take sides, but seeks to bind the two poles. With the new company which bears the name of the German capital, she is embarking on a tour of the United States. This seems rash, in view of the unconvincing works which she presented at the Berlin Festival. Neither the "Ballade" (with music by Dohnanyi), a flimsy tale of knights and ladies, conventionally danced by Gisela Deege, Harald Horn, and Ralf Smolik, nor the "Souvenirs", a Schnitzlerade, whose rounds are accompanied by a paprika-flavored arrangement of Offenbach music by S. Karlsinsky, have anything new to offer the modern dance theatre. (I did not see "Labyrinth", with music by Klaus Sonnenburg). The pièce-de-résistance of the programs I did see was "Signale", a realistic treatment of catastrophe, including a train wreck, a murder because of jealousy, scenes in a bar, the Charleston, characters running amok, and suicide, beginning with the turning-point of the action and then using flashbacks, a ballet full of the psychological and psycho-analytical touches which we have noted with astonishment in English and American works. "Signale" has original traits, though it is rather a promising attempt than a satisfying entity. It was excitingly danced by Svea Koeller, Ralf Smolik, Gert Reinholm,

Harald Horn and the others. Giseller Klebe's score, written for small orchestra, abounds in aggressive sonorities, clashing dissonances, complex jazz rhythms, and deliberately false touches of lyricism, expressed in fifths a la Puccini. It is not a unified score, but it does offer new proof of the unique fantasy of this highly gifted, as yet not fully matured composer.

When Lotte Lenya, the widow of Kurt Weill, visited Berlin early this year, she doubtless expected that people would think of Weill again and produce one of his American works, for instance "Street Scene", in Berlin. In the meantime, Düsseldorf has shown itself more courageous and has announced a production of the work. Berlin did perform "Silbersee", which is not an opera but a Georg Kaiser play of 1933, but a play carried by Weill's music, and inconceivable without it. Without approaching the impact of the "Dreigroschenoper" this bundle of songs, little orchestral refrains and duets is typical Weill, unmistakable in its mixture of sentiment and impertinence, double parody and half seriousness, climaxing in the morality of "Caesar's Death".

A high point towards the end of the festival was the guest appearance of the La Scala Company of Milan in "Lucia di Lammermoor". One might call this evening the birth of romantic tragedy from the spirit of dramatic coloratura song. Before the brilliance of Maria Meneghini-Callas, the cantilena of Giuseppe di Stefano and Giuseppe Zampieri, all objections to an opera form that in its effects and emotional devices is carried to the border of unreality disappeared. Herbert von

Karajan conducted with skillful observance of economy and climax in the performance, guiding the RIAS Symphony and the singers in masterly fashion. He is a born man of the theater. The applause outdid anything we are used to in Berlin. It was a triumph in which the main factor was the amazing and bizarre vocal and dramatic art of Callas.

Denver Concert Series Planned

DENVER.—The Denver Symphony's move to the Tabor Theater marks its 11th season under Saul Caston's direction. The series of 20 concerts, Oct. 11 to March 6, had tenor Jan Peerce as guest artist for its opening concert. Margaret Harshaw, soprano; Luben Vichy, bass; Jascha Heifetz, Camilla Wicks, Ivry Gitlis, violinists; Artur Rubinstein, Van Cliburn, Leonard Pennario, Joseph Battista, and John Browning, pianists, will appear as soloists.

Soloists and ensembles to appear in the Witherspoon-Grimes Enterprises concert series include Elisabeth Schwarzkopf, soprano; Jacob Lateiner, pianist; Richard Tucker, tenor; Nathan Milstein, violinist; the Santa Cecilia Choir; and Fiesta Mexicana. The Denver Chamber Music Society will present a variety of works for different combinations of instruments, played by members of the Denver Symphony. The Friends of Chamber Music has programmed the Vegh Quartet; the Budapest Quartet; the Fine Arts Quartet, with Reginald Kell, clarinet; and the Pasquier Trio.

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MARY BOTHWELL

SOPRANO

OPERA at the City Center

continued from page 15

successfully during last spring's season. Again the opera proved to be a natural for the company, and the production seemed even more polished, both stagewise and vocally.

The work, sung in an English translation by Josef Blatt, never failed to delight the audience mainly because the tuneful music was conducted in such a lively way by Joseph Rosenstock and because each word of the text was enunciated clearly.

The principals, except for Richard Wentworth as Sir John Falstaff and Arthur Newman as Mr. Page, were the same as in the opening performance last spring, and the experience gained then proved profitable, particularly in the cleanly executed ensembles.

Phyllis Curtin, as Mistress Ford, and Edith Evans, as Mistress Page, were indeed a pair of merry wives. Miss Curtin's voice had gained in warmth, and she executed the difficult fiorature neatly and with ease. Miss Evans proved to be an expert comedian and equally adept in coloring her voice to the text's demands.

Though Mr. Wentworth did not make a swashbuckling character of Falstaff, he gave an earthy and jolly portrayal. After singing a properly boisterous drinking song, he skillfully altered his voice to characterize Falstaff's pompous dignity in his meeting with Dr. Ford.

Peggy Bonini's Anne was sensitively and often beautifully sung, and visually she was charming as the young girl. Though his voice was not always clearly projected, Jon Crain, as Fenton, was effective, particularly in the difficult duet with Miss Bonini.

William Shriner made a convincingly jealous Mr. Ford, and Mr. Newman was equally capable as the comic Mr. Page. Fortunately Michael Pollock, as the lisping Slender, and John Reardon, as Dr. Caius, never resorted to slapstick. Thomas Powell and De-Lloyd Tibbs completed the cast.

The choreography by Ray Harrison was a little confusing, but the staging by Vladimir Rosing was neither cluttered nor overly busy. —F. M., Jr.

Madama Butterfly, Oct. 6

The season's first performance of "Madama Butterfly" proved to be a rather static affair until the middle of the second act. Then the performance of Dolores Mari, as Cio-Cio-San, came to life; her voice, which had earlier been often inaudible, became lustrous and was projected with ease. She made the death scene quite touching.

In his New York City Opera Company debut Lloyd Harris sang the Bonze; and since Arthur Newman, who was to sing Yamadori, was indisposed, Mr. Harris assumed that role as well. Mr. Harris gave an impressive performance as the Bonze, both vocally and dramatically; and it was only his appearance that gave the first act any vitality at all.

Barry Morell had improved immensely as Pinkerton since last spring—his agreeable voice having lost its former nasal quality. His acting was still a little wooden. Other principals included Edith Evans, as Suzuki; Richard Torigi, as Sharpless; Mary LeSawyer, as Kate Pinkerton; Luigi Vellucci, as Goro; and Thomas Powell, as the Imperial Commissioner.

Emerson Buckley, conducting the opera for the first time with the company, gave a rather cautious reading, though the last act was dramatically built. The staging by Glenn Jordan is routine. —F. M., Jr.

La Bohème, Oct. 7

Puccini's "La Bohème" always benefits from the small dimensions of the

New York City Center's stage, which makes the work more dramatically intimate and believable, and this fact helped the season's first performance. On the podium, Everett Lee, conducting his first "Bohème", seemed at times to be leaving it to the singers to establish their own tempos in the major arias, but he proved himself able to take the helm in other passages. Adele Addison has a lovely lyric voice and she used it with expressive power in the role of Mimì. Jon Crain's performance as Rodolfo was less satisfying. Although effective in the softer passages, he seemed to be trying to prove how loudly he could sing much of the time, occasionally drowning out Miss Addison in the duets, notably in Act III. With more vocal restraint, he could be much more appealing. His acting, however, was much better than that of most tenors.

Peggy Bonini was a most attractive Musetta. Her charming pertness and beautiful voice made much of the role. The others in the cast were Richard Torigi, as Marcello; John Reardon, as Schaunard; Joshua Hecht, as Colline; Richard Wentworth, as Benoit; Michael Pollock, as Parpignol; and Lloyd Harris, as Alcindoro.—T. J. F.

Die Fledermaus, Oct. 8, 2:30

The score of Johann Strauss's "Die Fledermaus" received a charming and fresh reading from Joseph Rosenstock, who conducted the opera for the first time at the City Center. The opening measures of the overture made it plain that Mr. Rosenstock had a warm place in his heart for this music, which he handled with wit and sentimentality, never overdoing either quality.

The women, on the whole, sang more effectively than the men, and the solo arias came off better than the ensembles. Phyllis Curtin was a charming Rosalinda, and she sang a brilliant Czardas. Peggy Bonini, though she blurred some of the coloratura passages, delighted the audience as Adele. Of the men, Jack Russell, as Eisenstein, was outstanding, vocally. Michael Pollock's Orlofsky was a little too enthusiastic for a character who is always speaking of his boredom, and Lloyd Thomas Leech over-emphasized the antics of the opera singer Alfred.

Other members of the cast included Jennie Andrea, as Sally; John Reardon, as Dr. Falke; Richard Wentworth, as Frank; Luigi Vellucci, as Blind; Colee Worth, as Frosch; and Thomas Powell, as Ivan.

Ray Harrison's choreography added interest to the ballroom scene, but the staging, by Glenn Jordan, in the second act was not effective, mainly because the chorus was grouped in routine V-shaped patterns. —F. M., Jr.

In a repetition of "Die Fledermaus" on the evening of Oct. 16, Julius Rudel conducted the opera for the first time with the company.

Carmen, Oct. 8

On this Saturday evening, the New York City Opera gave its first performance of "Carmen" in the fall season. In general, the quality of the performance was very good. In the first place, the company had a fine Carmen in Gloria Lane. Her rich voice had the range and flexibility needed for the part, and her acting conveyed the insolence and sensuality of the gypsy girl. Then the other principals—Giulio Gari as Don José, Madeline Chambers as Micaela, and Lawrence Winters as Escamillo—were all more than adequate. Mr. Winters' singing would have been helped, however, by greater elegance in phrasing. The lovely "Si tu m'aimes, Carmen" in the last act revealed this lack. Other

singers included Joshua Hecht, Zuni-ga; Richard Torigi, Morales; Marg-erie Gordon, Frasquita; Margery Mackay, Mercedes; Michael Pollock, Remendado; John Reardon, Dancairo.

Julius Rudel, the conductor, kept the music moving vivaciously, but greater delicacy was needed in some of the softer passages. Perhaps more rehearsal time could have corrected that. Dramatically, the performance was effective. The settings and costumes were both attractive and appropriate, and the staging conveyed the excitement of the work without too much clutter and confusion. Ray Harrison's choreography for the gypsy dance in the second act was out of keeping with the rest of the work. —R. D. S.

La Traviata, Oct. 9, 2:30

Louis Quilico, a 1955 winner of the Metropolitan Auditions of the Air, made his New York City Opera debut, as Germont, père, in the season's first "La Traviata", and a highly creditable debut it was. He displayed a warm, resonant, flexible voice, and he acted with dignity and with compassion, particularly when Germont realizes the great sacrifice Violetta has made.

Eva Likova's Violetta was better in the last three acts than in the first, when her voice was somewhat strident. Her "Addio! del passato" was beautifully sustained, and the text was sung with full regard to its meaning. Barry Morell, as Alfredo, had an unfortunate afternoon—having trouble with his intonation in such crucial places as the "Libiamo" and "Un di felice". His voice, however, displayed moments of lyric beauty.

The remaining principals included Mary LeSawyer, as Flora; Margery Mackay, as Annina; Luigi Vellucci, as Gaston; Richard Wentworth (substituting for Arthur Newman), as Baron Douphol; John Reardon, as Marquis D'Obigny; and Lloyd Harris as Doctor Grenville.

Everett Lee conducted with unusual consideration for the voices and gave a transparent reading of the score filled with delicate shadings. Glenn Jordan was the stage director; Ray Harrison, the choreographer.

—F. M., Jr.

Cavalleria Rusticana and Pagliacci Oct. 9

The season's first performance of this reliable pair saw much that was familiar and a little that was new. Two members of the "Cavalleria" cast were making their debuts with the company: Irene Kramarich, a somewhat literal but rich-voiced Mamma Lucia, and Stephen Kemalyan, who made a robust Alfio when his baritone and his bravura were under control. Rosa Savoia repeated her sincere, well-scaled Santuzza; this young singer promises much. As Turiddu, Jon Crain revealed once again a strong and attractive talent that succumbs occasionally to vocal habits that he would do well to break—coasting through the valleys in order to roar up the peaks, for instance.

Although "Pagliacci" boasted no debuts, Lloyd Thomas Leech was heard in his first Canio with the company. It was a strident performance that nevertheless showed a good deal of conscientious preparation. The able Lawrence Winters made a sonorous if not particularly incisive Tonio, resisting admirably the role's many opportunities for mugging. But the most fluent and authoritative portrayal of the evening was the Nedda of Dolores Mari, who matched the prevailing beauty of her singing with a resourcefulness of action and expression that left little to be desired in the part. As usual at the City Center, lesser roles in both operas were entrusted to capable hands, in this case those of Edith Evans, Richard Torigi and Michael Pollock.

Emerson Buckley, in the pit all evening, paced the performers briskly and with an intelligent respect for the

OPERA at the City Center

composers' wishes. There were moments when the chorus seemed in need of a few extra rehearsals—especially during the Mascagni, where the stage forces as a whole were deployed with unconscionable dullness. By contrast, the business introduced into "Pagliacci" by Vladimir Rosing was most successful. This play-within-a-play can stand entrances from the orchestra floor, and moving Columbine downstage off her rickety platform was sensible indeed. —F. M.

The Marriage of Figaro, Oct. 14

Mozart's divine comedy, in the excellent English version by Ruth and Thomas P. Martin, has always been one of the best productions of the New York City Opera. Jacquelynne Moody made her debut as Susanna, contributing much to a generally admirable performance. Miss Moody was pretty, graceful, dramatically gifted, and musically adept. Except for one tiny slip in a large ensemble (an entrance a bar too soon which she cleverly covered up) she was, as far as I discerned, letter perfect in her role besides singing with considerable luster of tone and agility. Her performance of the Letter Duet with Elise Faull revealed that she was mistress of a legato that she might well have used more in other passages. Equally piquant and charming in stage deportment was Peggy Bonini, as Cherubino. Seldom is the flustered, amorously intoxicated boy so vividly conceived, nor was Miss Bonini's singing far behind her acting in felicity and psychological penetration. As the Countess, Ellen Faull took the honors of the evening as far as finish, elegance and beauty of tone were concerned.

William Shriner has so good a voice and so powerful a stage presence that he was an effective Count, despite his occasional clumsiness. Spanish noblemen in the 18th century turned their feet out, not in, and stood up very straight when they weren't stooping for some specific reason. As Figaro, Donald Gramm was wonderfully agile and dramatically skillful, which offset his dryness of voice and occasional inaudibility in the lower range. Richard Wentworth was a delightfully crusty Dr. Bartolo, though he had some rough edges in the Revenge aria. Margery Mackay was careful to make Marcellina a portrait instead of a caricature; and Luigi Vellucci was the incarnation of malice, as the serpentine Don Basilio. The others in the cast were Emilia Cundari, as Barbarina; Thomas Powell, as Antonio; and Michael Pollock, as Don Curzio. Ray Harrison's choreography for the dance in Act III needed more space; the dancers were crowded too far front to do their best. Joseph Rosenstock kept the music moving briskly and was always alert in the glorious ensembles. —R. S.

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Pagliacci

performance of that was new. "Veria" cast with the some- Mamma liyan, who's baritone er control, r sincere, ung sing- iddu, Jon a strong succumbs s that he - coasting to roar up

La Boheme, Oct. 15

Barry Morell sang his first Rodolfo with the company in this performance, and did so beautifully, although there were elements of phrasing and Italianate style he had not as yet fully mastered. His fundamental understanding of the role was inadequately projected by a limited acting technique. As Mimi, Frances Yeend went superbly through the paces of the role, but contributed nothing more personal than an improvisation of the libretto at a high point in the fourth act. Eva Likova's Musetta properly sparked the goings-on at Café Momus: without sacrificing a note of the score, she played with a brilliance of technique that enabled her to carry across both her frivolity in the second and third acts and the sincerity of her prayer

for Mimi in the last. Lloyd Harris was mildly amusing as Alcindoro and Benoit. Richard Torigi and William Wilderman gave staple performances as Marcello and Colline; Arthur Newman and Luigi Carcella completed the cast. Julius Rudel conducted the work for the first time, with assurance, briskness and sensitivity. —M. D. L.

Cinderella, Oct. 16, 2:30

Joseph Rosenstock's conducting of Rossini's "Cinderella" highlighted this performance, which seemed lacking in adequate rehearsal. The ensemble work was ragged as well as the staging; the chorus particularly seemed at a loss as to what it was doing.

Of the principals, Richard Wentworth, as Don Magnifico, and Edith Evans, as Tisbe, were outstanding. Dramatically, Mr. Wentworth left little to be desired as the boorish stepfather and he sang with gusto. Peggy Bonini was properly a very wicked stepsister, but her voice outweighed the others in the ensembles. Neither Rosemary Kuhlmann, as Angelina, nor John Druary, as Prince Ramiro, displayed the flexibility needed to cope with the precipitous melodic line. Donald Gramm, as Dandini, and Arthur Newman, as Alidoro, sang with an understanding of Rossini style. The new choreography by Ray Harrison was an enigma—one did not know whether it was serious or humorous.

The work is, of course, notoriously difficult to sing, and the English version does not make it any easier. It is all to the singers' credit that the words were so easily understood and the audience had no trouble in following the plot. The scenery is still completely enchanting. —F. M., Jr.

The Love for Three Oranges, Oct. 20

One of the City Opera's biggest successes of past seasons was restored to the repertoire after a brief absence with this performance of Prokofiev's opera. Lightly satiric, the score holds no great substance, but it is so beautifully and transparently tailored as a setting of Gozzi's delightful fairy tale that one's appreciation of it grows with repeated hearings.

Vladimir Rosing was on hand to oversee his original staging, which maintains its bright, childlike appeal, despite occasional heavy-handed whimsies. The performance suffered from inadequate rehearsal on the part of the chorus and dancers (Ray Harrison was the choreographer), but was stabilized by the presence of six members of the original cast—all of whom performed with easy authority: Gean Greenwell (the King), Margery Mayer (Clarissa), Luigi Vellucci (Truffaldino), Lawrence Winters (Celio), Carlton Gauld (Leandro), and Richard Wentworth (the Cook). Nor were Lloyd Thomas Leech, an amusingly "spoiled" Prince, and Laurel Hurley, a lovely voiced Princess Ninetta, new to their roles of hero and heroine.

Completing the cast were John Reardon (Pantalone), Mija Novich (Fata Morgana), Emilia Cundari (Linetta), Marjorie Gordon (Nicoletta), Margery MacKay (Smeraldina), and Michael Pollock (Prologue). The spoken prologue was particularly well delivered by David Thornton, and Julius Rudel conducted a clean, sprightly performance. —R. A. E.

Postal Issue To Honor Mozart

VIENNA.—The Austrian postal authorities plan to issue a series of stamps commemorating the 200th anniversary of Mozart's birth, depicting scenes from the composer's life.

Experimental Opera Stages Double Bill

NEW ORLEANS.—The Experimental Opera Theater of America scored another triumph in the double bill of "Gianni Schicchi" and "Amelia Goes to the Ball", which was presented on Sept. 22 and 24. That the new venture is needed here and ardently desired was proven by the enthusiasm of the splendidly large and appreciative audiences. "Gianni Schicchi" revealed Norman Treigle as a singer and actor of distinctive talent. The abilities of Rosemary Rotolo, Marie Lillo, Arthur Cosenza, Warren Gadpaille, Harry Theard, and Stephen Harum had often been revealed in the past, and the newcomers, Janet Baxter, Joseph Truncale, Joseph Rouleau, Barbara Faulkner, Jordan Bowers and David Moreloch helped considerably to round out the Puccini work.

In "Amelia Goes to the Ball", Audrey Schuh Redmann was fortunately cast for the leading female role. John Reardon and John Druary were to be highly complimented for their vocal proficiency and clarity of diction. Muriel Somers, Evelyn Merritt and Joseph Rouleau filled their roles well. Untested praise was deserved by Renato Cellini for his glowing conducting. Bob Cahlan, a newcomer in the opera field, highly regarded here for several years as a competent director of the drama, did a good job in "Amelia Goes to the Ball". —HARRY BRUNSWICK LOEB

Spoleto Opera Group In Ninth Season

SPOLETO.—The ninth annual season of opera at the Teatro Lirico Spontale of Spoleto again offered a select group of American and Italian singers the opportunity to make their

operatic debuts. These artists have studied under the professors of the Teatro dell'Opera of Rome. The season opened with a triple bill of Lualdi and Puccini operas on Sept. 4, and closed with an operatic concert given by the Fulbright grant winners assigned to Spoleto.

Several Italian artists gave truly distinguished performances, in particular Carlo Cava as Mustafa in Rossini's "L'Italiana in Algeri". Mr. Cava is gifted with a fine bass voice coupled with a great talent for comedy. Ornella Jachetti, in the title role of "Lucia di Lammermoor", revealed a light soprano voice of considerable beauty. Sana Chissari gave delightful performances in three operas.

Two American singers made their debuts, appearing with the Italian artists: Maurine Norton, in the title role of "Suor Angelica", gave a richly rewarding vocal and dramatic performance; and William Olvis was a compelling figure as Edgardo in "Lucia di Lammermoor". "Don Pasquale" was sung entirely by the Fulbright winners, all of whom distinguished themselves. Irene Callaway and Anna Moffo, alternating as Norina, were polished and enchanting actresses, giving to the role all the charm and sparkle required. Both have brilliant soprano voices notable for purity and freshness. James Beni in the title role displayed a rich bass voice and remarkable comic talent. William Harper and Peter Binder were excellent as Ernesto and Malatesta.

The American artists easily held their own with the Italians, and were the best Fulbright group ever to appear in Spoleto. The final concert was also a success, with the American singers and the orchestra under the direction of the young American conductor Robert Feist.

—FRANCESCO PALLOTTELLI

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Rome

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overly sacred, and Donizetti, who had found the libretto heavy going in the first place, had to have it altered by the French librettist Scribe to fit the tastes of the Paris Opéra. Donizetti also had to add trios and dances in the Paris manner and stretch the work to five acts from the original three. As "Les Martyres", the opera finally reached the stage, in Paris in 1840.

Drawing on both versions, the Caracalla production proved the opera to be uneven in merit, with some masterly sections, including a stupendous finale to the second act, and with some very pleasant duets and arias. It made a first-class exhibition piece in the fantastic setting of Caracalla. Cesare Maria Cristini created remarkably effective "plastic" sets on the huge stage, and his realistic Colosseum scene was topped by the presence of two lions (more melancholy than ferocious) in cages on either side. The stage direction of Carlo Piccinato showed unusual care in the ordering of choruses and extras.

The chief singers were Maria Caniglia and Giacomo Lauri-Volpi; the former could still dominate the stage both vocally and histrionically, although her voice had lost its bloom. Mr. Lauri-Volpi cut a heroic-comic figure, a sort of Sancho Panza of a Christian martyr, and he spoilt many effects by shouting. Anselmo Colzani, baritone, and Plinio Clabassi, bass, gave fine performances.

Although his "La Wally" is still given occasional performances in Italy, Alfredo Catalani's music is little known nowadays. Born at Lucca, like Puccini, he died in 1893 at the age of 39. His music, which is intensely melodic and wistful and far from displeasing to modern ears, derives from Wagner, but it is softened and transformed, and a faint air of decadence breathes through it.

The libretto of "Loreley" is dramatically unsound, full of half-digested Wagner figures and symbols, with absurdities that become life-size when put on the stage. A hazy distinction between reality and the world of magic makes it hard to know where enchantment begins or ends. Loreley herself starts out as a palpable and romantic maiden, who is transformed by grief and frustration, following betrayal, into the siren-nymph who lures her

lover to destruction while sitting on a rock in the Rhine combing out her tresses.

The Rome revival was staged in utter seriousness and sincerity: rocks, caverns, water nymphs, veils, and flower garlands abounded; sense and sensibility rather less. Nicola Benois provided some, but not all, of the sets, which consequently were rather mixed in style. There was one really striking moment when a procession of priests passed through a group of trees. Attilia Radice's choreography was in keeping with the general conception and was well executed.

Anne McKnight strove mightily with the title role, which asks the maximum in voice and emotional range. She had an excellent foil in the fragile young girl, Aureliana Beltrami, who played the innocent bride. Roberto Turrini was the tenor, and Paolo Silveri was effective in the baritone role. The least satisfactory feature of the performance was the general ensemble, not held together tightly enough by conductor Franco Ghione.

Two other operatic events during the summer deserve mention: the warmly praised first performance in Rome (in the garden of a private villa) of Mozart's "La Finta Giardiniera", directed by Gilberto Tofano, and the performance on the steps of the Duomo of Orvieto of three short *sacre rappresentazioni*, drawn from local saints' legends and using a medieval dialect not far removed from that heard today in Orvieto. A skillful choral and instrument version of Gregorian chants was made by the musical director, Marcello Giombini.

Washington Concert Season Begins

WASHINGTON, D. C.—The Philadelphia Orchestra opened its Washington series with Eugene Ormandy conducting in Constitution Hall on Oct. 11. Tribute was paid to the Vienna State Opera's reopening, with the playing of Beethoven's "Fidelio" Overture. Brahms's C minor Symphony was heard in the most compelling reading

of many a season here, even though the first two movements were paced so slowly as to cause some in the audience to cavil. Gottfried von Einum's Concerto for Orchestra, played here for the first time, was often amusing, somewhat dated in its reference to popular idioms, and fell short of the sizzling qualities anticipated through knowledge of other works of the same composer. Mr. Ormandy and his men surmounted the score's trickier with ease. Ravel's "La Valse" brought shouts of approval and a prolonged demonstration at the evening's close.

The music season opened officially with the first concert of the National Gallery series played by Stanley Weiner, violinist, with Harry McClure, pianist, on Sept. 11. James Wolfe, pianist, played a distinguished program on Sept. 18; and the National Gallery Orchestra, Richard Bales, conductor, gave two concerts, Sept. 25 and Oct. 2.

The Little Singers of Paris, directed by Msgr. Fernand Mailet, appeared in Constitution Hall on Sept. 23 and were followed by the Obernkirchen Children's Choir's second appearance here on Sept. 10. Mason Jones, first chair horn of the Philadelphia Orchestra, assisted the choir of the National Presbyterian Church, Theodore Schaefer, director, in Norman Dello Joio's "The Mystic Trumpeter" on Oct. 2. The choir also sang Ernst Bacon's "Five Hymns", heard for the first time here.

The Friends of Music Chamber Orchestra, conducted by Paul Oevsky, played two Mozart programs: at the Phillips Gallery on Oct. 2 and 3 with Margaret Tolson, pianist and Gordon Staples, violinist, as soloists Oct. 2; and Anthony di Bonaventura, pianist, soloist on Oct. 3.

The Library of Congress series engaged the Budapest String Quartet with Mieczyslaw Horszowski, pianist, for duplicate programs, one for an invited audience on Oct. 6 and the other for the general public on Oct. 7. The Budapest played Schubert's A minor Quartet, and Mr. Horszowski graced Mozart's Piano Trio in E, K. 542, and Dvorak's Piano Quintet in A, Op. 81. —THEODORE SCHAEFER

San Francisco

continued from page 3

cal best. Though Renata Tebaldi was not as impressive as she had been as Aida, she also sang excellently. Margaret Roggero assumed the role of Bersi when Frances Bible became indisposed. Others in the cast included George Cehanovsky, Lorenzo Alvar, Katherine Hilgenberg, Virginio Assandri, Carl Palangi, Désiré Ligeti, Alessio De Paolis, Winther Andersen, and Colin Harvey.

Fausto Cleva again won credit for his superior conducting. Carlo Piccinato's staging was adequate.

Three special matinees of "Carmen" for school children drew enthusiastic sold-out houses. In the casts were Nell Rankin and Clara Mae Turner alternating as Carmen; Walter Fredericks and Richard Lewis alternating as Don José; Dorothy Warenskjold and Rosanna Carteri alternating as Micaëla; Ralph Herbert and Cornell McNeil alternating as Escamillo.

Of the recitals recently given in San Francisco the most gratifying and refreshing were the two Mozart programs by the Griller String Quartet, with William Primrose as guest violist, in the Museum of Art. Charles Adams, a young pianist of considerable attainment, gave a program in the Marines' Memo-



Robert Lackenbach

Richard Lewis and Dorothy Kirsten in the title roles of "Troilus and Cressida" in San Francisco

rial Theater on Sept. 28 and won special praise for his playing of modern French music.

Katherine Dunham and her dance company were so successful that her show stayed on for a second week, moving from the Geary Theater to the Curran.

The Contemporary Dancers (James Croshaw, Valeria Wimar, Louise Kothnig, Frank Garcia, and J. Marks, who doubles as choreographer) continue to give new works in their monthly programs in the Theater Arts Colony.

Grass Roots Concerts Series

Berkeley, Calif.

ANTIOCH and neighboring cities in the industrial district of Contra Costa county have a thriving "grass roots" concert series, because an Antioch woman realized that many factory workers love music.

Mrs. William A. Page, a physician's wife, suspected that previous concert series ventures had failed because a large section of the population had not been invited. Addressing a meeting of factory employees, she found them eager to listen to music. No one had ever approached them about it before.

Mrs. Page envisioned a county-wide, independent organization, presenting only artists residing in the San Francisco Bay area. Rejecting the "all-purpose" schoolroom used in previous recitals, she determined to give her concerts in a theater. She engaged the artists—including the San Francisco Symphony—and then set about forming her organization and raising funds. Citizens of Antioch, Pittsburg, and other cities in the county cooperated, resulting in the Contra Costa Concert Guild, now in its second season.

A Pittsburg printer furnished programs and literature. The schools provided posters, and merchants installed window displays. A local attorney drew up articles of incorporation. The theater owner changed his plan and installed a removable Cinemascope screen instead of a fixed one, so that the stage would be free for concerts. The carpenters' union donated labor and contractors gave materials, to extend the stage to accommodate an orchestra. Business houses took advertisements in the programs.

So many people helped that at the end of the first season, last spring, surprised guarantors got their money back and there was a surplus of \$900. Members pay a \$7 fee for five events, and are invited to a dollar supper at a local restaurant after the concert to meet the artists. There is no "head table"; artists sit with the members. The size of the theater limits membership to 1,100, but the community could supply more members if there was room.

Artists for the 1955-56 season include the San Francisco Symphony, with Samuel Lipman, pianist; a joint recital by Tanya Ury, pianist, and David Abel, violinist; the Actors' Workshop; the Griller String Quartet, with Bernhard Abramowitzsch, pianist, and Ferenc Molnar, violinist; and the San Francisco Ballet.

The Chamber of Commerce, not having an award for women in civic achievement, voted Mrs. Page "the Man of the Year."—CLIFFORD GESSLER

Detroit Symphony Opens Season

DETROIT. — Fashionable Detroit turned out in its usual large numbers Oct. 13 for the season's opening concert of the Detroit Symphony. Paul Paray began his fourth year as the permanent conductor and gave the audience an all-orchestral program, including Brahms's First Symphony, Ravel's Suite No. 2 from "Daphnis and Chloe", and Respighi's opulent "The Fountains of Rome". Mr. Paray, who ended last season by experimenting with the various choirs of the orchestra to approach a pattern regarded as traditional, continued using what for him is the "new look". The massed violins were abundantly present in the fourth movement of the Brahms, and the Ravel. The concert was a resounding success with the audience, which gave Mr. Paray the compliment of a standing ovation.

—DICK FANDEL

Houston Symphony Schedules Premieres

HOUSTON. — The Houston Symphony, with Leopold Stokowski as music director, opened its 1955-56 season on Oct. 31. Guest conductors scheduled to appear during the 20-concert season include Sir Thomas Beecham, Bernard Herrmann, Milton Katims, Andre Kostelanetz, Max Rudolf, and Heitor Villa-Lobos. Soloists announced to appear include Robert Casadesu, Rudolf Firkusny, Van Cliburn, and Ellen Ballon, pianists; Erica Morini and Szymon Goldberg, violinists; Andres Segovia, guitarist; Richard Tucker, tenor; Nadine Connor, soprano; and the Houston Chorale. World premieres will be "Mysterious Mountain", by Alan Hovhaness, and "Awakening of the Birds", by Olivier Messiaen. Carl Orff's "The Triumph of Aphrodite" and Oscar Espla's "Don Quijote Velando Las Armas" will receive their first American performances.

burn, and Ellen Ballon, pianists; Erica Morini and Szymon Goldberg, violinists; Andres Segovia, guitarist; Richard Tucker, tenor; Nadine Connor, soprano; and the Houston Chorale. World premieres will be "Mysterious Mountain", by Alan Hovhaness, and "Awakening of the Birds", by Olivier Messiaen. Carl Orff's "The Triumph of Aphrodite" and Oscar Espla's "Don Quijote Velando Las Armas" will receive their first American performances.

St. Louis Symphony Lists 1955-56 Attractions

ST. LOUIS, Mo.—The St. Louis Symphony, Vladimir Golschmann, conductor, will open its 76th consecutive season on Oct. 22-23 with the first of 20 pairs of subscription concerts, ending on March 23-24. Thomas Schippers and Georg Solti will be guest conductors with the orchestra, and soloists will include Leonard Rose and Leslie Parnas, cellists; Leon Fleisher, Rudolf Serkin, Alexander Uninsky, Artur Schnabel, Leonard Pennario, Lukas Foss, and William Schatzkammer, pianists; Nathan Milstein, Jascha Heifetz, and Zino Francescatti, violinists; and Leonard Warren, baritone. Featured will be a concert performance of Mozart's "Così fan tutte" with a cast including Phyllis Curtin, Jane Hobson, Mac Morgan, Helen George, David Lloyd, and Kenneth Smith.

Cleveland Orchestra To Make Two Tours

CLEVELAND.—The Cleveland Orchestra, under George Szell, will appear at Carnegie Hall on Feb. 14 in the second of two tours scheduled for its coming season, which opened here at Severance Hall on Oct. 6. The first tour will begin at the University of Michigan on Nov. 6 and continue with appearances at Detroit and Mount Clemens, Mich., Defiance, Lima, and Toledo, Ohio. The second tour will open on Feb. 6 at Syracuse, N. Y.; Concerts will follow in Troy, N. Y.; Hartford, Conn.; Worcester, Mass.; Mount Holyoke and Smith Colleges. During the second week of the latter trip the orchestra will perform at White Plains, N. Y.; New York City; Princeton University; Lancaster, Penna.; Cornell University; and Corning, N. Y. Mr. Szell will conduct all the concerts except a children's concert in Toledo.

Wilmington Symphony Appoints Conductor

WILMINGTON, DEL.—Van Lier Lanning has been appointed conductor of the Wilmington Symphony for the 1955-56 season. He succeeds Harry Stauebach who recently retired. Mr. Lanning will continue his direction of the Atlantic City Symphony in addition to his new post.

ORCHESTRAS

continued from page 7

a fugue, and other details, but he keeps the texture clear.

Miss Brown was too romantic in her treatment of the music. The constant ritardandos at the ends of the fugues were carried at times to the point of rhythmic distortion, and occasionally a Stokowskian interlude would occur between sections, when she slowed down to mark the entrance of a new theme or episode. But her interpretation was consistent and forceful, if not stylistically above reproach, and she triumphed in the Mirror Fugue, No. 18, the overwhelming unfinished fugue that follows, and the chorale "Vor deinen Thron tret' ich hiermit". The chorale did not seem out of place, for when the preceding fugue broke off, one had a sense of almost unbearable grief that Bach never lived to finish it. Miss Brown is obviously a gifted musician and a conductor of real promise.

—R. S.

Mantovani Makes Debut

Mantovani and his orchestra, billed here as "Mantovani and His New Music", delighted capacity audiences at two Carnegie Hall concerts, Oct. 5 and 8, with individual, richly orchestrated versions of such favorites as "Beautiful Dreamer", "Swedish Rhapsody", "Begin the Beguine" and "Skater's Waltz" as well as such classic staples as Handel's "Largo", Offenbach's "Orpheus in the Underworld" and Verdi's "Celeste Aida".

An Italian-born Londoner, Mantovani is a favorite with English audiences who like their light music served up in concert style, and his numerous recordings have brought him a large and devoted following in this country as well. He travels with a large orchestra including an almost symphonic complement of strings, the usual winds and percussion and several additional instruments for special effects such as guitar, vibraphone, accordion, snare drum, sleigh bells and the like. A suave informality, with frequent quips to the audience, set the mood of the evening.



Just off the Press:

MOZART CALENDAR 1956

In 1956, to commemorate the 200th anniversary of Mozart's birth, the Peters Edition Music Calendar will be illustrated with 28 beautiful reproductions exclusively of Mozart memorabilia: contemporary paintings of the composer at various ages, also with his father and sister, and of his wife and children; facsimiles of original manuscripts, and of letters to his father and to his publisher Hoffmeister. These illustrations also include the media of architecture, drawing (red pencil and silver-point), sculpture and water color, several being reproduced here for the first time.

Factual information appears on the reverse of each two-week page, most of it valuable and informative, some of it less valuable but interesting — as dates usually are! Bound in the traditional Peters Edition green cover and printed on superior paper, the 1956 Music Calendar again will be a welcome Christmas gift to a teacher, a student, a music-loving friend—or for yourself.

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NEW MUSIC

By ROBERT SABIN

Britten's *Gloriana* In Vocal Score

In May 1952, Queen Elizabeth II approved a suggestion that Benjamin Britten should compose a coronation opera on the theme of Elizabeth and Essex, and she confirmed her approval by accepting the dedication of the work and attending its world premiere at a gala performance on June 8, 1953.

The publication of the score in a reduction for voice and piano, carefully executed by Imogen Holst for Boosey & Hawkes, gives us the opportunity to examine the work in the cooler and greyer light of a later day, already remote from the pomps and glories of the Coronation.

Particularly in the case of an opera composed for a great state occasion, in which the elements of display and pageantry are paramount, it would be manifestly rash and unfair to form too many conclusions on the basis of a vocal score. But the skeleton of the opera is there, and even without the flesh of the orchestra and the fantasy of the living theater it is possible to form a rather vivid concept of its effect.

The strongest impression that one gains is that of an enormous professional skill. Britten seems to know exactly what he wants to achieve in terms of color, dynamics, and dramatic shading. Even if the materials he uses (as at the opening of the opera) are paste, he makes them glitter like diamonds. There are countless passages in this vocal score that make one long to hear the work in the theater to see how they come off in actual performance.

The very nature of "*Gloriana*" precludes the psychological concentration that Britten achieved on a grand scale in "*Peter Grimes*" and on an intimate scale in the chamber operas. In fact, at the close, composer and librettist frankly drop their tragic history altogether and let the legendary Elizabeth speak for herself in what might be called "Famous Quotations from History with Musical Background."

But this does not mean that the opera does not contain many exquisite vignettes of character or mood. The touching portrait of the tottering old Recorder at Norwich in Act II; the savage anger of the Queen's Burlesque, in the scene of the ball at Whitehall, when she reproves Lady Essex for her finery; the lovely Dressing-Table Song, which sets off in strong relief the anguish and agitation of Elizabeth, after Essex's fatal intrusion into her private quarters—these and a dozen other episodes reveal Britten at his best.

Another aspect of "*Gloriana*" that is especially absorbing is the composer's handling of what might be called historical background material. Britten's mastery of vocal writing and his passion for the great English music of previous eras have proved enormously helpful here. The choruses, the dance interludes, the scenes

in the streets of London are all not only vivid but convincing. There is not the slightest suggestion of Ye Olde Antique Shoppe in all this, for which we should be devoutly grateful.

"*Gloriana*" may not be a masterpiece like "*Peter Grimes*" or "*Albert Herring*" but it is a work of superb craftsmanship. The prospect of its performance in the United States should interest all opera-lovers.

Choral Episodes From "*Gloriana*"

The Choral Dances that are sung at the beginning of Act II of Benjamin Britten's Coronation opera, "*Gloriana*", have now been issued separately by Boosey & Hawkes. They are uniformly delightful and bear in every measure the stamp of Britten's sense of the glories of old English music as well as of his own originality and masterly technique in writing for voices. They are called "Time", set for mixed chorus (SATB, a cappella); "Concord" (SATB, a cappella); "Time and Concord" (SATB, a cappella); "Country Girls" (SA, a cappella); and "Final Dance of Homage" (SATB, a cappella).

Songs for Solo Voice By Contemporaries

Richard Manning has used an American folk melody ("I gave my love a cherry") in his song for low or medium voice, called "A Kentucky Riddle". Apart from some overlush harmonies towards the close, it mirrors the humor and whimsy of the text with becoming simplicity. Estelle Lieblich's version of George Alexander Lee's "I'll Be No Submissive Wife!" for coloratura soprano (to a high D) is in the encore song category, as is Richard Hageman's setting of Edward Lear's nonsense poem, "The Owl and the Pussy-Cat", which is also cannily contrived to catch the fancy of the average concert audience. Orvis Ross has been wise enough to let Blake's poem "Little lamb, who made thee?" speak largely for itself in a transparent setting for medium voice. The music is commonplace but at least discreet. All these songs are issued by Galaxy Music Corporation, which has added to its catalogue of sacred songs "Blest Are They", a setting of words from the 91st Psalm employing a familiar melody by Lully with accompaniment by Katherine K. Davis; and Mary Weaver's "The Heart of Heaven", for medium voice, a sentimental song that is half lullaby and half religious meditation.

Six String Quintets By John Frederick Peter

Second in the series of volumes of Early Moravian Music being published by C. F. Peters Music Corporation is a delightful collection of Six Quintets for Two Violins, Two Violas, and Cello by John Frederick Peter, a composer of marked talent and perhaps the most gifted of the Moravian musicians who contributed so much to early American life. Peter was born in Heerendijk, Holland, in 1746 and

First Performances in New York

Orchestral Works

Ginastera, Alberto: Variaciones Concertantes for Chamber Orchestra (Little Orchestra Society, Oct. 17)
Gounod, Charles: Symphony No. 2, in E flat (Little Orchestra Society, Oct. 17)

Operas

Walton, William: "Troilus and Cressida" (New York City Opera, Oct. 21)

Dance Scores

Rawsthorne, Alan: "Madame Chrysanthemum" (Sadler's Wells Ballet, Sept. 27)

Concertos

Mikeshina, Ariadna: Concerto for Trombone and Orchestra (Ariadna Mikeshina, Oct. 16)

Chamber Works

Freistadt, Meyer: Trio for Oboe, Viola, and Cello (Composers Group of New York City, Oct. 13)
Taibert, Thomas: Suite for Three Flutes (Composers Group of New York, Oct. 13)

Piano Works

Blacher, Boris: Piano Sonata, Op. 39 (Robert Mueller, Oct. 8)
Freeman, John: Toccata (Harriette Line, Oct. 17)
Mullinger, George: Toccata (Harriette Line, Oct. 17)
Rappoport, Eda: Four Pieces for Piano (Composers Group of New York City, Oct. 13)
Robb, John Donald: Sonatina for Piano (Composers Group of New York City, Oct. 13)
Salas, Eugenio: Six excerpts from Diez Piezas Simples (Ervin Laszlo, Oct. 16)
Shostakovich, Dmitri: Three Preludes and Fugues, Op. 87 (Emil Gilels, Oct. 11)

Violin Works

Kay, Ulysses: Partita in A (1950) (Anahid Ajemian, Oct. 5)
Mikeshina, Ariadna: "The Cobweb", Op. 74 (Ariadna Mikeshina, Oct. 16)

Songs

Lora, Antonio: Five Songs (Composers Group of New York City, Oct. 13)

studied music in his native land and in Germany, acquainting himself with the work of leading composers of his time. He copied many of their works, bringing them to America and adding to his collection here. It was in 1770, at the age of 24, that he arrived in Bethlehem, Pa., where he spent most of his life, dying there in 1813.

Peter's music is extremely interesting as a sample of what the intelligent and cultivated minor talents of the second half of the 18th century were writing. It is fluent, thematically attractive, and finished in style. We owe a debt of gratitude to his descendant, Lily Peter, of Marvell, Ark., who has made the publication of his works in this series financially possible. Not only on the concert platform but in the homes of chamber-music lovers these quintets will create much pleasure. They have been edited by Hans T. David, and were performed at the Moravian Music Festival this summer at Winston-Salem, N. C. They are also available in a recording issued by New Records. Described by one of my colleagues as "completely unimportant", they also deserve the epithet "completely charming", a quality often lacking in more important pieces and people.

Martinu Composes Musical Mystery Play

Bohuslav Martinu's musical mystery play, or opera-pastoral as he calls it, after a parable of Tolstoy, "What Men Live By", is a work of the greatest economy of means and of expressive beauty. Among contemporary composers none is more spontaneously lyrical than Martinu. Sometimes (in his symphonic works) this gets in his way, but in this charming little opera it serves him well.

"What Men Live By" calls for a baritone, two basses, soprano, contralto, tenor, a boy for a speaking role, and a small chorus. The orchestral demands are moderate: flutes, oboes, clarinets, bassoons, horns, trumpet, trombone, timpani, piano, and strings. But the work would be quite effective merely with piano accompaniment, as an examination of the vocal score, issued by Boosey & Hawkes, indicates. Naturally, there is a severe loss of color, but Martinu's writing is so vivid and his textures so clear, that nothing essential is sacrificed.

The work is surprisingly easy to perform. It offers delightful proof

that it is not always necessary to be technically formidable to be impressive. Often we sense the spirit of Czech folk music, but in the more intimate passages, such as that in which Martinu hears the voice announcing the visit of Christ, it is purely dramatic in character. With the simplest touches of harmony and spacing, Martinu suddenly creates the sense of an awesome vision. Young composers please take note!

The setting for this musical mystery play is also easy to arrange, for as a note in the score points out the action should be suggested rather than "played". Martinu's eloquent music provides sufficient dramatic illusion. This charming work should be widely performed by small opera companies and workshops, though it would be no means be out of place in more ambitious surroundings.

Sigma Alpha Iota Awarded Citation

Sigma Alpha Iota and its national president, Mrs. John B. Davison, were honored this year by the National Music Council with a Citation of Merit in recognition of the professional music fraternity's varied activities in the interests of American music. The award was made by Howard Hanson, Council president, during the annual meeting in New York City. Although the National Music Council has, in the past, given special recognition to individuals who have made outstanding contributions to American music, this is the first time in its 15-year history that it has honored a national organization in this manner.

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Christmas Songs

Go Tell it on the Mountain.....John W. Work
Medium-high and Low Keys

Christmas Eve.....high, medium, low...Richard Hageman

Little Bells Through Dark of Night.....Richard Kountz
high, low

Christmas Lullaby.....medium.....William France

Joy to the World.....high.....Powell Weaver

I Heard the Bells on Christmas Day.....Mark Andrews
medium

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COMPOSERS CORNER

THE first performance of the Louisville Orchestra for the 1955-56 season on Sept. 22 was a special concert for the 900 park executives who were in Louisville for the annual convention of the American Institute of Park Executives and the American Association of Zoological Parks and Aquariums. **Alberto Ginastera's** "Pampeana No. 3", a work which was commissioned and played by the orchestra last year, was scheduled for the program by Robert Whitney, the orchestra's conductor.

In the first concert in the Saturday afternoon commissioning-project series on Sept. 24, **André Jolivet's** "Suite Transocéane" received its world premiere. In the first concerts of the regular subscription series the first performance of **Harold Shapere's** "Credo" was heard on Oct. 19 and 20.

Jacques de Menasse has returned from Europe after a series of engagements in Switzerland, Germany, and France. In a program, under the auspices of Le Cours de Culture Musicale of Lausanne, Mr. de Menasse was assisted by Hugues Cuénod, tenor, and Dénes Marton, violist; his new Sonata for Viola and Piano, the Suite for Piano, and a number of songs were performed.

Paul Hindemith has been announced the recipient of the Jan Sibelius Prize, the second to be awarded this year. Mr. Hindemith received 7,500,000 finmarks or about \$32,500. **Igor Stravinsky** was awarded the prize in February.

Gail Kubik, who composed and conducted the music for the film "The Desperate Hours", is completing his Second Symphony, which was commissioned in 1953 by the Louisville Orchestra. On Oct. 7 this organization announced that it had received an additional grant of \$100,000 from the Rockefeller Foundation to continue its program of commissioning new works.

In the September issue of *MUSICAL AMERICA*, in a review of the Aspen Music Festival, the following incorrect statement was made: "The same composer's [Brahms] Trio No. 2 for Violin, Cello, and Piano found excitingly vibrant interpreters in Miss Fulton, Mr. Graudau, and Mr. Smith." The Trio was not by Brahms but by the American composer **Harold Morris**. The same Trio won the Society for the Publication of American Music award in 1951 and was played in a Critics Circle concert in Town Hall.

Ralph Vaughan Williams was among the 1955 recipients of the annual Huntington Hartford Foundation awards. The award consists of \$500 and an invitation to live for six months at the foundation estate in Pacific Palisades near Los Angeles.

A symphony by the late **Kurt Weill** was recently found by the composer's widow, Lotte Lenya, when she went to Europe this summer to look for manuscripts by her husband. When Hitler came into power, Herbert Fleischer, the Berlin musicologist who was working on a monograph about Weill, took the manuscript to Italy. After destroying all means of identifying the score, Mr. Fleischer left the symphony with the nuns in a convent near Florence. When the war ended, the musicologist was able to bring the manuscript back to Berlin.

Henry Brant was awarded the \$1,600 Prix Italia for the best radio musical work of the past year. The composition, titled "December", was heard in Carnegie Hall last year.

Ulysses Kay's Partita for violin and piano, a composition that Mr. Kay composed while working under a Prix de Rome fellowship in 1950, was given its first American hearing on Oct. 5 by Anahid Ajemian in Town Hall.

A **Georges Enesco** memorial concert was listed by the Cleveland Orchestra, under Remus Tzincoca, on Oct. 30. In this concert Mr. Tzincoca will introduce the "Rumanian Dances" of **Paul Constantinescu**.

Burnet Tuthill was to have his new Quartet performed by the American University Chamber-Music Society, under George Steiner, on Oct. 18 at Clendenen Hall on the university campus.

Arne Oldberg's "St. Francis of Assisi" received its first performances in Chicago Symphony concerts on Oct. 20 and 21, under Fritz Reiner, with Louis Sudler as soloist. **Robert L. Sanders** has assumed the post of organist and choirmaster at the Community Church, 40 East 35th Street, New York City.

CONTESTS

STUDENT COMPOSERS RADIO AWARDS. Auspices: Broadcast Music, Inc., and BMI Canada Limited. Open to students in accredited educational institutions or of private teachers, in the United States, its possessions, and Canada. Ten awards totaling \$7,500. Deadline: Feb. 15, 1956. Address: Russell Sanjek, Director of SCRA Project, Broadcast Music, Inc., 589 Fifth Ave., New York 17, N. Y.

VIOLIN COMPOSITION CONTEST (held in conjunction with the Third Henryk Wieniawski International Violin Competition). Auspices: Union of Polish composers. For a violin work with piano accompaniment. Three awards totaling 10,000 zlotys (\$2,500). Deadline: March 31, 1956. Address: Polish Embassy, 2640-16th St., N. W., Washington, D. C.

Barbara Gibson was awarded the first prize for the women's voice section in the international Giovanni Batista Viotti contest on Oct. 9. Aside from a cash award Miss Gibson will receive engagements to sing on Italian and Swiss radio programs and at Italian opera houses and musical associations.

James Milligan, 27-year-old baritone from Huntsville, Ont., has been named the winner of the first prize for male singers at the annual Geneva International Contest.

Elmer Dickey, tenor, was announced the winner of the \$1,000 scholarship of the Marian Anderson Scholarship Fund. Other recipients included **Shirley Mae Carter**, mezzo-soprano (\$500); **William de Valentine**, bass (\$500); and **Lee Cass**, bass-baritone (second-year prize of \$100).

Ramiro Cortés has been awarded the first prize in the \$1,000 composition contest sponsored by the women's committee for the Los Angeles Philharmonic. Mr. Cortés' winning entry, "Yerma, a Symphonic Portrait of a Woman", will be given its premiere by Alfred Wallenstein and the Los Angeles Philharmonic on Nov. 23. A special award of \$200 was given to **Alvin L. Epstein**.

Clifford Taylor, teacher of compo-

sition and orchestration at Pennsylvania College for Women, has been awarded the \$300 prize for the best violin solo with piano accompaniment in the 1954 composition contest sponsored by the Friends of Harvey Gaul, Inc., of Pittsburgh, Penna. **C. G. Van Buskirk**, of Bloomington, Ind., received the \$100 prize, offered by Mrs. Albert Keister in memory of Mr. Gaul, for his Suite for Four Harps.

Composers Group Performs New Works

The Composers Group of New York City gave a concert at Carnegie Recital Hall on Oct. 13. Performed for the first time were Eda Rapoport's "Four Pieces for Piano"; Antonio Lora's "Five Songs" on poems by Frederika Blankner; Thomas Talbert's Suite for Three Flutes; Meyer

Roy Harris Hurt In Automobile Accident

PITTSBURGH. — Roy Harris was injured on Oct. 14, when his car collided with another on the Pittsburgh-Philadelphia turnpike. The composer was on his way to hear his Seventh Symphony rehearsed by the Philadelphia Orchestra. He was brought to Mercy Hospital here. On Oct. 21, Johana Harris, pianist and wife of the composer, gave birth to a baby girl.

Freistadt's Trio for Oboe, Viola, and Cello; and John Donald Robb's Sonata for Piano. Charles Haubiel's Sonata for Cello and Piano was also heard.

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Boosey and Hawkes

Symphony Season in Mexico Busiest in its History

By PEGGY MUNOZ

BALLET Theater arrived in Mexico City the last week in June on the first lap of their Latin American tour sponsored by the American National Theater and Academy. Despite the rigors of dancing at 7,500 feet above sea level, the company performed gallantly for two weeks at the Palace of Fine Arts, often doing two programs a day, and always attracting full houses.

The superb technical and artistic accomplishments of Igor Youskevitch, Nora Kaye, John Kriza, Roselle Hightower and Hugh Laing were appropriately acclaimed by the local press, but there can be no doubt that the real star here was the Mexican Lupe Serrano. Floral tributes and almost hysterical vocal outbursts of pride and affection followed Miss Serrano's brilliant performances in such ballets as "The Combat", and "Les Sylphides", and in the Pas de Deux from "Don Quixote".

The summer season here was perhaps the busiest symphonically in Mexico's musical history. The National Symphony presented a series of festival programs in honor of Pablo Casals. Four conductors

shared the podium, including Luis Herrera de la Fuente, the orchestra's permanent conductor; Carlos Chávez, founder of the orchestra; Wilfrid Pelletier; and the brilliant young Belgian, Eduard van Remoortel. Mr. Herrera de la Fuente proved his mettle with remarkably exciting performances of the Tchaikovsky Fifth and Shostakovich First Symphonies, with concertmaster Franco Ferrari as a soloist of haunting power in the Shostakovich work. Eugene Istomin joined the young Mexican conductor in an unforgettable reading of Beethoven's Fourth Piano Concerto. Mr. Istomin, who is completely individual in his approach, injected a mood of poetic delicacy into the score which was both musically convincing and emotionally moving.

The two concerts under the baton of Mr. Chávez were disappointing from every aspect. Wilfrid Pelletier was competent if unexciting, but his soloist, Rose Bampton, quite won the hearts of local audiences with her lovely renditions of songs by Richard Strauss, Debussy and Oubradors.

The most thoroughly satisfying program of the season was conducted by Mr. van Remoortel. Here is a young director capable of producing the most extraordinary orchestral tensions and sonorities, a highly intelligent and controlled musician. Mr. van Remoortel introduced a new work, "Tiempo de Marcha", by the Mexican composer Adamian (much too influenced by the contemporary Russian school to arouse much interest), but the triumph of the evening was his reading of the Brahms Second Symphony. Hermilo Novelo, 25-year-old Mexican violinist, also did a superb job with the Sibelius Violin Concerto, accompanied by Mr. van Remoortel.

A seventh program was offered in memory of Manuel M. Ponce, by the Casals Committee, during which Henryk Szeryng performed the Mendelssohn, Ponce and Brahms Violin Concertos accompanied by Helmut Thierfelder, conductor of the Hannover Symphony, and by the musicians of the National Orchestra of Mexico. Mr. Szeryng's inimitable interpretations proved without any doubt that he is one of the leading violin virtuosos of our times. The Ponce work, dedicated to Mr. Szeryng by the late Mexican composer, is darkly orchestrated, warm and nostalgic in its musical essence, and always melodically and harmonically appealing. It deserves to be far more widely heard.

During July and August the University Symphony presented nine Sunday morning concerts at the Palace of Fine Arts. The orchestra, having lost its best players to the National Symphony, did not show up so well this year as an ensemble, but improvement was noticeable as the season progressed. Conductors included Jacques Singer, of the Corpus Christi Orchestra; José Rocabruna; José F. Vázquez;

Leo Damiani; and Helmut Thierfelder. Soloists were pianist Alexander Uninsky, who has never played more convincingly, Mexican violinists Enrique Serratos and Mr. Szeryng, French pianist Pierre Sancan, American pianist Walter Hautzig, and Eva Heinitz, viola da gamba virtuoso.

The Symphony Orchestra of Xalapa, Mexico's leading provincial orchestra, gave three concerts at the Palace of Fine Arts this summer under the baton of Luis Ximenez Caballero. Soloists included the American pianist Ida Krehm; Mr. Szeryng, who performed the Beethoven Concerto with his usual musicality and technical brilliance; and the young German pianist Gerd Kaemper, a pupil of Gieseking, emotionally exciting but technically very careless in his rendition of the Brahms First Piano Concerto.

Summer recitals included a recital by the American pianist John Edward Price, and two programs in July by José Iturbi, who continues to amaze with his prodigious technique and to disappoint from an interpretative standpoint. Miss Krehm was heard in a piano recital, as was the young American Charles Milgrim. Alexander Kossloff, Russian-American pianist, also gave a well-received recital.

The Asociación de Concertistas Mexicanos, A. C., a new concert agency founded and controlled by Mexico's most talented young musicians, offered its second season this summer at the Palace of Fine Arts. Pianist José Kahan opened the series. Although an excellent musician, he seemed to lack the ability to project his own personality in a stirring manner. Cellist Guillermo Helguera again proved himself one of Mexico's most brilliant young talents, but violinist Hermilo Novelo unfortunately did not live up to his earlier promise.

Duo-pianists Alicia and Hector Montfort appeared with great success, and the season was closed on Sept. 28 with a recital by the American violinist Joyce Flissler, the first young artist to profit from the new interchange program between ACMAC and the National Music League of New York, which will sponsor a North American tour in 1956 by Mr. Helguera.

In the realm of chamber music, Mexico has recently produced a new trio capable of competing with similar ensembles anywhere in the world. The Trio Internacional, consisting of the Italian violinist

Franco Ferrari, the Dutch cellist Sally van den Berg, and the Mexican pianist Miguel Garcia Mora, made its debut in August at the National University of Mexico, and overwhelmed the local audience with the perfection of its playing.

Conductors

continued from page 10

of New York; Martin Bounday, London Civic Symphony, London, Ontario; Richard C. Church, University of Wisconsin Symphony; Paul Cianci, Ballet Theater Orchestra; Thomas Facey, Golden Civic Orchestra, Golden, Colo.; Henry S. Fusner, Clinton Hill Symphony, Brooklyn, N. Y.; George Ganz, Centenary College Symphony, Hackettstown, N. J.; Charles P. Gigante, Rochester, N. Y.; Paul Grover, Ozarks-Clarksville Little Symphony, Clarksville, Ark.; and Ernest Hagen, Wartburg Community Symphony, Waverly, Iowa.

Also: Mrs. Fanny A. Hassler, Students Symphony, Chicago; Edwin E. Heilakka, Frankford Symphony, Philadelphia; Dr. Robert Hull, Cornell University Orchestra, Ithaca, N. Y.; Donald Johanos, Altoona (Pa.) Symphony; Constantine Johns, West Chester (Pa.) State Teachers College Sinfonietta; David Katz, Queens Symphony, New York City; Peter Jona Korn, New Orchestra of Los Angeles; Peter Labella, Joliet Junior College Community Little Symphony, Ill.; Gibson Morrissey, Roanoke Symphony, Va.; Kalman Novak, Cambridge, Mass.; Nicholas Pappas, U. S. Department of Commerce Symphony, Washington, D. C.; Myron E. Russell, Iowa State Teachers College Symphony, Cedar Rapids; William H. Schempf, Lehigh University Orchestra, Bethlehem, Pa.; Gilbert E. Wilson, Knox-Galesburg Symphony, Galesburg, Ill.; Thomas E. Wilson, Lafayette Symphony, Lafayette, Ind.; John C. Worley, Oneonta Community Symphony, Oneonta, N. Y.; and William Yarborough, Purdue University Orchestra, Lafayette, Ind.

—WILLIAM E. SMITH

New Assistant Conductor Appointed at New Orleans

NEW ORLEANS—William McDermott has recently been appointed assistant conductor of the New Orleans Symphony. Mr. McDermott was formerly conductor for the Marquis de Cuevas Ballet.



RARITY. Camilla Wicks holds an Amati violin, which she played when she gave a recital for the Walla Walla Community Concert Association. Owner of the violin is Paul E. Hunt (left), of the Washington city

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- Bastien and Bastienne by Mozart
- Trouble in Tahiti by Bernstein
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Rose Raymond will conduct a ten-week class in Piano Pedagogy and Repertoire, at her New York Studio, 320 West 86th St., beginning Nov. 9. She will give a series of recitals early in 1956 and will appear on the program of the New Jersey Music Educators Association in Newark, Jan. 12 next.

Shirley Gottlieb, a graduate student in piano of **Alton Jones** at the Juilliard School of Music, appeared as guest artist at the Interfaith Convention Dinner at the Hotel Astor on Oct. 16.

The University of Connecticut's first annual concert series will include programs by the Boston Symphony (Dec. 6); Eileen Farrell (Jan. 18); the New York Concert Choir and Orchestra (Feb. 29); Rudolf Serkin (March 21); and the Hartford Symphony and Zvi Zeitlin (April 26).

John Robert Dunlap is on his way to Europe as the first American singer to be awarded an Austrian government grant for study at the Vienna State Academy. This summer Mr. Dunlap was a member of the Experimental Opera Theater of America in New Orleans.

Virgil C. Toms has been appointed associate professor of organ and director of the Cornell College Choir at Cornell College, Mount Vernon, Iowa. **Richard Warner**, for the past six years a member of the graduate faculty of the Eastman School of Music, has been named head of the School of Music at Kent State University. He replaces **Ralph E. Hartzell**, who has undertaken a full-time teaching schedule of voice and music education at the university. **Roy W. Hedges** has assumed the duties as instructor in string instruments and in music education at Mary Hardin-Baylor College, Belton, Texas.

The University of Illinois program of music extension is helping half a dozen Illinois school systems to "raise" symphony orchestras. Classes of string instruments are taught to play in groups of 20 or more. Their regular teacher gives instruction in regular class periods assigned to the orchestras. At intervals **Gilbert Waller**, professor at the university, visits the groups to supervise their progress. Schools presently building orchestras with Mr. Waller's assistance include Springfield, Jacksonville, Bloomington, Peoria, Knoxville, Danville, and Champaign.

The Manhattan School of Music has announced the appointment of **William Lincer**, solo violist of the New York Philharmonic-Symphony, to its String Department.

The Indiana University School of Music has announced an extensive operatic season for the 1955-56 school year. Seven operas will be given in all, with "The Bartered Bride" opening the season on Oct. 14 and 15. Other operas scheduled are Ravel's "The Bewitched Child", Puccini's "The Cloak", "Faust", "The Marriage of Figaro", "Parsifal", and a yet-to-be chosen contemporary work, on May 11 and 12, immediately preceding the annual visit of the Metropolitan Opera Company.

The Washington University Opera Theater, which recently concluded an active season of opera presentation, both in live performance and over St. Louis' educational television station KFTC, has appointed Dorothy Zeigler acting musical director. Miss Zeigler, who replaces Harold Blumenfeld during his year's leave of absence, is principal trombonist for the St. Louis Symphony.

The National Association of Teachers of Singing is already formulating plans for a series of summer workshops for 1956. This past summer it completed successful workshops at the Appalachian State Teachers College, Boone, N. C.; Willamette University, Salem, Ore.; Northwestern University, Evanston, Ill.; Texas Technological College, Lubbock, Tex.; University of Colorado, Boulder, Colo., and the summer studio of Grace Leslie, Salisbury, Mass.

Columbia University, in its School of General Studies, is giving several courses in music to meet the needs of students of singing: Literature of the Opera (Willard Rhodes); Opera as Theater (John Gutman); Musicianship — sight-singing, ear-training, dictation; Opera Workshop (Felix Brentano and Rudolph Thomas); Operatic Italian.

Eger Players Make Los Angeles Appearance

LOS ANGELES.—The Joseph Eger Players, giving special attention to works for the French horn and strings, performed at the Westside Jewish Community Center, Los Angeles, on Oct. 15. The program included infrequently performed works by Mozart, Villa-Lobos, Prokofiev, and Brahms, and the first performance of the Phantasy for horn, violin, cello, and piano, by Peter Jona Korn, which was written for Mr. Eger and his ensemble. The group will appear in Town Hall, New York, on Jan. 13. Mr. Eger will also be heard there on Feb. 4, as soloist in a Horn Concerto, in an all-Mozart program, with a group conducted by Joseph Rosenstock.

Metropolitan Opera To Produce New Ballet

A new ballet, "Soirée", will have its first performance at the Metropolitan Opera on Dec. 23, as part of a double bill with the revival of Donizetti's "Don Pasquale". The ballet, created by Zachary Solov to music by Rossini arranged by Benjamin Britten, will consist of a series of diversifications, to be danced by Mary Ellen Moylan, newly engaged premiere danseuse, and members of the Metropolitan Opera Ballet. Thomas Schippers will make his Opera House debut as conductor of both "Soirée" and "Don Pasquale". Cecil Beaton will design the scenery and costumes of "Soirée" as his first Metropolitan Opera assignment.

Battista To Teach At Illinois University

CHAMPAIGN-URBANA, ILL. — Joseph Battista has been appointed to the piano faculty of the University of Illinois school of music, and not to that of Washington University, as stated in the September issue of MUSICAL AMERICA. Mr. Battista will serve as artist-in-residence, with his teaching schedule so arranged as to allow him to continue his busy schedule as a concert artist, which included appearances with the Chicago Symphony late in October.

Schwartz To Conduct Cheyenne Symphony

CHEYENNE.—Will Schwartz was recently appointed musical director and conductor of the Cheyenne Symphony and Choral Society for the coming season. The society will present five concerts, including an opera; and soloists scheduled to appear include Fredell Lack, violinist, and Grant Johannesen, pianist. Mr. Schwartz will continue as conductor of the Fort Collins (Colo.) Civic Symphony and as professor of violin and orchestra at Colorado A&M College.

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THREE OPERAS

ROSSINI: "Il Turco in Italia".
Rossi-Lemeni, Callas, Gedda,
Gardino, de Palma, Calabrese, Stabile;
orchestra and chorus of La Scala,
Gianandrea Gavazzeni conducting.
(Angel 3535, \$15.94)
★★★

VERDI: "Aida". Milanov, Bjoerling,
Barbieri, Warren, Christoff; or-
chestra and chorus of the Rome
Opera House, Jonel Perlea con-
ducting. (RCA Victor LM-6122,
\$11.94)
★★★

BRITTEN: "The Turn of the
Screw". Vyvyan, Cross, Pears,
Mandikian, Dyer, Hemmings;
English Opera Group, Benjamin
Britten conducting. (London XLL-
1207/8, \$7.96)
★★★

TWO of these operas (the Rossini
and the Britten) are new to the LP
catalogue as well as to most of the
public and therefore of special inter-
est. "Aida" is available in more than
a dozen complete or condensed ver-
sions, but it has the virtue of a fami-
liar, all-star cast to commend it to all
opera-lovers.

"The Turk in Italy" is a sort of
companion piece to Rossini's "The
Italian in Algiers", as a turnabout in
direction and geography. It is a gay
marital intrigue involving the stock
situations, disguises, confusions of
identity and baiting of elderly hus-
bands that so delighted audiences in
the early 19th century. It never was
as popular as its counterpart, how-
ever, even in Italy and, according to
the program note, it had not been
done in America for 108 years before
the revival in an English version at
Tanglewood in 1948. This seems curi-
ous because the book is no worse than
that of most comic operas of the
period; the music, with the standard
coloratura arias for practically every-
body, the patter songs, the breakneck
ensembles, and the rest of the cus-
tomary trappings, is fresh, bright and
ingenious as only Rossini, and Mozart
before him, knew how to be.

There are not many singers today
with the flexibility and technique re-
quired for the roulades, trills, staccatos
and cadenzas in which these operas
abound and which were their main
reason for being. But the present re-
cording is proof that the art is not
completely dead. Maria Meneghini
Callas and Jolanda Gardino go
through the soprano hoops with real
grace and brilliance, and even the
men, notably Nicola Rossi-Lemeni,
who sings the title role, and Franco
Calabrese, the Geronio, display sur-
prising fleetness and control in their
florid passages.

"The Turk" is not so inspired a
work as "The Barber of Seville",
but it would be refreshing to substi-
tute it occasionally for that old war-
horse, which certainly has earned a
protracted snooze in the stable.

Benjamin Britten's "The Turn of
the Screw", based upon Henry James's
ghostly story of the same name, is best
described I think, as an elegant piece
of work. It is conceived as a set of
15 musical variations on a central
theme (the "Screw") between which
the eight short scenes of the two acts
take place. This is a rather recherché
device, the dramatic and psychological
implications of which are pretty sure
to escape the average listener, but the
use of motifs is immediately clear, the
instrumental part is discreet and
lightly scored when the singers are in
action so all the words can readily be
understood, and the story itself is, of
course, a masterpiece of suspense writ-
ing. There is not much melody as

such, but there is plenty of good at-
mospheric music and the word setting
is as inventive as it is meticulous.
Britten is a highly cultivated creative
artist and this chamber opera will
appeal to his counterparts among the
musical public.

The new "Aida" finds Zinka Mil-
anov and Jussi Bjoerling in their best
vocal estate, which everyone knows
means very fine indeed. Ringing tones
in *alt* are the rule throughout, and
Fedora Barbieri, as Amneris, and
Leonard Warren, as Amonasro, rarely
have sounded better in those roles.
The recording is, in every way, first-
class and should be placed on the
recommended list.

—R. E.

PERCUSSION Two Programs

PERCUSSION! Milhaud: Concerto
for Percussion and Small Orches-
tra. Chávez: Toccata for Percus-
sion. Bartok: Music for String
Instruments, Percussion and Cele-
sta. (Capitol P8299, \$4.98)
★★★★

McKenzie, Jack H.: Introduction
and Allegro. Varèse, Edgar: "Ion-
isation". Harrison, Lou: "Canticle
No. 3". Colgrass, Michael: "Three
Brothers". Chávez: Toccata for
Percussion. University of Illinois
Percussion Ensemble, Paul Price
conductor, (University of Illinois
School of Music Custom Record-
ing Series CRS 3)
★★★★

IN an age obsessed by rhythm and
plagued by noise, it was inevitable
that percussion should win a steadily
increasing importance in music. Both
of these albums are extremely inter-
esting not merely as examples of what
can be done with what has been called
the "kitchen" of the orchestra, but as
symptoms of new trends in contem-
porary music. The kitchen bids fair
to oust the parlor. The album of
works by Milhaud, Chávez, and Bar-
tok makes one fact clear that I wish
composers would take to heart: per-
cussion fares better in works that are
composed not so much to exploit it
sonorously as to use it for more
searching musical purposes.

Bartok's Music for String Instru-
ments, Percussion and Celesta (beau-
tifully played in this recording by the
Los Angeles Chamber Symphony un-
der Harold Byrns) has already be-
come a classic. Hal Rees is the cap-
able percussionist in the Milhaud Con-
certo, played energetically by the
Concert Arts Orchestra under Felix
Slatkin. It is clever, facile music,
easy to hear and easy to forget. As
a demonstration of what can be done
in primitivist style with a rich per-
cussion ensemble the Chávez Toccata
is impressive. But it is monotonous to
listen to more than a few times. Used

with a stage work, it would take on
new dimensions. Mr. Slatkin and the
Concert Arts Percussionists perform
it zestfully.

Fifteen of the 16 members of the
University of Illinois Percussion En-
semble are percussion majors in the
School of Music. Their performances
bear witness to the most expert (and
musically intelligent) training. Gone
are the days (I hope) when the per-
cussionist had to be "sat upon" con-
stantly by the conductor, if he was
not to fall prey to the fatality easy
temptation to overdo in every climax.
Jack McKenzie's Introduction and
Allegro (written in 1952) uses tom-
toms, snare drums, wood block, tri-
angle, suspended cymbal, temple
blocks, tam-tam, marimba, and vibra-
phone. It is interesting as a demon-
stration of percussion effects.

Edgar Varèse's "Ionisation" has
long been a standard work in its field.
Greeted with horror and with e-ag-
gerated acclaim when it first appeared,
today it can be accepted as a brilliant
and original experiment which is more
than mere manipulation of tech-
niques. Lou Harrison's "Canticle No.
3", first performed in San Francisco
in 1941, has been described by the
composer as "one of a series of 'can-
ticles for percussion in the ecstatic
manner'". It is just that, emotionally
intense, exotically fascinating in its
timbres, and full of dramatic evoca-
tion.

Michael Colgrass gives solo opportu-
nities to three players (Bongo drums,
snare drum, and kettle-drums) in
"Three Brothers", composed in 1951.
Like the McKenzie piece, it is a good
"work-out" within its narrow range of
style and expression. The Illinois per-
cussionists play the Chávez Toccata
with feeling for its ritualistic evoca-
tion.

—R. S.

STRAVINSKY Three Works

"L'Histoire du Soldat" Suite;
Octet for Wind Instruments; Sym-
phonies of Wind Instruments. The
latter with the North West German
Radio Orchestra, Igor Stravinsky
conducting. (Columbia ML 4964,
\$4.98)
★★★★

THE music in this album sounds
wonderfully fresh as it is con-
ducted by the composer, with the ut-
most sensitivity and precision. The
players in the two smaller works are
so superb that they deserve mention.
In the "L'Histoire du Soldat" Suite
they are: David Oppenheim, clarinet;
Loren Glickman, bassoon; Robert
Nagel, trumpet; Erwin Price, trom-
bone; Alfred Howard, percussion;
Alex Schneider, violin; and Julius Le-
vine, double-bass. The Octet is played

Excerpts from Troilus

COINCIDING with the American premiere of the work,
a 12-inch record of excerpts from Sir William Walton's
opera, "Troilus and Cressida", has been issued by Angel
(35278, \$4.98) ***. The title roles are sung by Elisabeth
Schwarzkopf and Richard Lewis (the Troilus in the London
premiere) and Monica Sinclair is heard briefly in the part
of Evadne. The orchestra is the London Philharmonia and
the conductor is Sir William.

The excerpts include three important solo episodes from
the first act, the love duet and orchestral interlude from
the second act, the dialogue of Cressida and Evadne from
the third act ending with the scene of Cressida's suicide.
Except for some of Pandarus' lighter moments, these are
the dramatic highlights of the opera and they are impres-
sively delivered here, especially by Miss Schwarzkopf, who
gives a brilliant performance of her difficult music. She
is particularly to be commended for her excellent English
diction, a distinction she shares with the other singers.
Hardly a word is obscured in this recording.

—R. E.

by Julius Baker, flute; Sylvia Deutscher, bassoon; Ted Weiss, trumpet; Richard Hixson, trombone; and Mr. Oppenheim, Mr. Glickman, Mr. Nagel, and Mr. Price. I do not remember so inspired and so deftly-paced a performance of this charming bit of neo-classicism. The Symphonies of Wind Instruments is fascinating, and unlike anything else of Stravinsky. It is positively romantic in spirit and profoundly evocative in its bold harmonies and sonorous colors. Robert Craft's notes for this album are unusually good, and the cover bears a striking photograph of the composer in a reflective mood. —R. S.

VIVALDI 12 Violin Concertos

"Il cimento dell' armonia e dell' invenzione". Reinhold Barchet, violin; Pro Musica String Orchestra of Stuttgart, Rolf Reinhardt conducting. (Vox DL 173, \$19.95) ***

THIS is, so far as I can determine, the only complete recording currently available of Antonio Vivaldi's Op. 8, a set of 12 violin concertos published, oddly, in Amsterdam (Vivaldi apparently did not enjoy the kind of prestige in his native Venice that attracts publishers) in 1725 and dedicated to the Bohemian Count Morzin. The collection is led off by the popular series of four concertos called "The Four Seasons", of which there are a number of separate recordings, followed by the also programmatic concertos, "The Storm of the Sea", "The Pleasure" and "The Hunt", and five others without descriptive titles.

Descriptive writing for instruments, as Joseph Braunstein points out in his exhaustive and careful notes, was not an invention of 19th-century composers. The trick of expressing extra-musical ideas in music goes back to the Middle Ages and was widely used in the 17th and 18th centuries. In Vivaldi's time, the device was a quite literal attempt to imitate sounds of nature (bird calls, hunting horns, rain, thunder, etc.) and to conjure up definite pictures and impressions in the mind of the listener. Thus "The Four Seasons" simulates bird calls, the barking of dogs and pastoral dances to depict Spring and Summer; icy runs and reiterated notes to portray the wind and cold of Winter; and, appropriately enough, a section called "Sleeping Drunkards" to mark Autumn and the harvest celebrations of the peasants.

Today's listener may smile at the naive of these effects, but he cannot fail to be charmed by their freshness and utter musicality. The concertos are short and completely homophonic, and as their little solos and tutti succeed each other in rapid order, one is impressed, as was Bach, by the ingenuity and the historical importance

of these early departures in secular forms.

Messrs. Barchet and Reinhardt set the pieces forth in all honesty of style, with a transparency of texture and a lightness of touch that effectively dispel any latent antiquarian atmosphere. The instrumental balances are well maintained, and there is no effort to underline the solo part at the expense of the rest of the ensemble. —R. E.

JANACEK

Aus einem Totenhau

Soloists, choir and orchestra of the Netherlands Opera, Alexander Krannhals conducting. (Epic SC 6005, \$9.96) ***

TO celebrate the hundredth anniversary of Leos Janacek's birth, the 1954 Holland Festival staged his final opera, "From the House of the Dead". The festival performance is the one recorded here. Practically never given, probably because of the gloomy, static nature of the libretto and the untheatrical quality of the score, the opera is still genuinely original, atmospheric, emotionally disturbing, and definitely worth listening to.

Based on Dostoevsky's autobiographical novel of the same name, the work is set in a Siberian prison camp. It begins with the arrival of a political prisoner and ends with his departure some time later. There is no plot development to speak of, but most of the scenes give some character a chance to relate a crucial incident in his life. Janacek uses a broken-winged eagle, held by the prisoners, and other symbols to good effect; and the mood is very Slavic in its combination of fatalism and optimistic mysticism.

As in "Pelléas et Mélisande", the music has no cumulative power, no big climactic moments, but it draws the listener into its orbit with a steady whirl of fragmentary themes, themes of a highly personal cast, which sometimes reflect Janacek's Czech birthright. Only some of the long soliloquies show signs of development in conventional musical terms.

The performance of this difficult score is well integrated, and the presence of stage noises contributes to a realistic effect. The opera is sung in a translation into the German by Max Brod. —R. A. E.

Records in Brief

Alexander Brailowsky is more successful in his playing of Saint-Saëns' C minor Piano Concerto than of Chopin's F minor Concerto, with which it is coupled (RCA Victor LM 871)***. He and the Boston Symphony, led by Charles Munch make the Saint-Saëns come alive with surprising vitality by the dash and vigor of the performance.

An invaluable record for a better understanding of the art song is *The Unshamed Accompanist*, in which Gerald Moore delivers a lecture-recital on the art he practices with such distinction. One can only marvel at the variety of tone color, expression, and mood evocation he achieves in his elucidation of Schubert's "Das Wandern". (Angel 35262)***

Bach's three Sonatas for Viola da Gamba have a grave beauty tempered by fancy and liveliness that give them a unique place in the literature. Janos Scholz, who has made a lifelong study of the viola da gamba, and Egida Giordani, harpsichordist, play the sonatas with a careful regard for their contrapuntal texture. (Vox PL 9010)***

Contract with RCA Victor Renewed by Boston Symphony

LENOX, MASS.—A renewal of the 40-year-old recording association between RCA Victor records and the Boston Symphony has been made.

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OBITUARIES

FRIEDA HEMPEL

BERLIN.—Frieda Hempel, 70, former Metropolitan Opera soprano and concert artist, died in Franciskus Hospital on Oct. 7. Her former husband, William B. Kahn, said in New York that she had died of cancer.

Miss Hempel was born in Leipzig, and was a piano student at the Leipzig Conservatory of Music. She later studied at the Stern Conservatory in Berlin and made her debut at the Royal Opera House in 1905, in "The Merry Wives of Windsor". For two years she was a member of the Royal Opera at Schwerin; she returned in 1907 to the Berlin Royal Opera.

Miss Hempel first sang at the Metropolitan Opera in 1912, as Marguerite de Valois in "Les Huguenots". Some of her more famous roles were Eva in "Die Meistersinger", Susanna in "The Marriage of Figaro", Violetta in "La Traviata", Gilda in "Rigoletto", and Marguerite in "Faust". She sang the Marschallin in "Der Rosenkavalier" in the Berlin premiere of the opera and in the American premiere of the opera, in 1913 at the Metropolitan. She had sung with Enrico Caruso, Antonio Scotti, and other stars and had a repertoire of 70 roles.

She made her debut in London with Sir Thomas Beecham's opera company in 1913, and later appeared at Drury Lane. She sang coloratura roles with the Metropolitan Opera each year until 1919, when she left to devote her time to recital work. Thereafter she appeared often in New York. She was last heard there at Town Hall, on Nov. 7, 1951.

She had impersonated Jenny Lind in many memorial concerts given in the United States and Great Britain; she sang at various times in many European cities, and was often decorated by European royalty.

She had made many recordings for Victor. In 1918 Miss Hempel was married to William B. Kahn, a New York patent broker. They were divorced in 1926. She is survived by a brother, Walter Hempel.

Her autobiography, "Mein Leben dem Gesang", is to be published shortly in Germany.

WARD LEWIS

LAKESIDE, OHIO.—Ward Lewis, 73, Dean of the Faculty of the Cleveland Institute of Music, died here on Oct. 6. The musician and educator had been ill for the past four months. Mr. Lewis joined the Cleveland Institute of Music faculty in 1925 and became head of the undergraduate theory department. In 1942 he was appointed Dean of the Faculty, and was acting director from 1943 to 1944. From 1945 to 1946 he served as head of the theory departments of the Army University Centers at Shrinvenham, England, and Biarritz, France. He was again acting director of the Cleveland Institute from 1952 to 1954. Mr. Lewis is survived by two sisters, Jeannette Lewis and Mrs. Ruth Morse, and by an aunt, Alice Craven.

GRACIA RICARDO

ARLESHEIM, SWITZERLAND.—Gracia Ricardo, 85, American-born lieder singer who taught for many years in Switzerland, died here on Sept. 28.

JUDSON LEAGUE

GREENVILLE, S. C.—Judson League, 57, teacher, organist and choir director, died in the General Hospital here on Oct. 11. He had been ill several months. He taught voice, piano and organ privately in New York, and was on the music faculty of New York University. He was chapel organist and director of the men's chorus at the Riverside Church, and organist and choir director of the Church of



Frieda Hempel as Gilda

the Covenant, both in New York City. His widow, Mrs. Nimet League, and two sisters, Mrs. Frank A. Ulmer and Florence League, survive.

RICCARDO STRACCIARI

ROME.—Riccardo Stracciari, 80, Italian baritone, died at his home here on Oct. 10. Born in Bologna, he made his debut there in "La Bohème" in 1900. He sang later at the Metropolitan Opera, and with the Scotti and the Chicago Opera Companies. He taught voice after retiring from opera. He was known especially for the role of Figaro in "The Barber of Seville."

ELEANOR HARRIS BURGESS

Mrs. Eleanor Harris Burgess, pianist, teacher, and head of the National Foundation of Musical Therapy, died at her home in New York, of a heart attack, on Oct. 5. She had headed the work of the foundation since 1944.

Advisors To Stratford Music Festival

STRATFORD, ONTARIO.—An advisory committee to the Music Festival has been appointed, comprising Edward Johnson, former manager of the Metropolitan Opera, and at present chairman of the board of governors of the Royal Conservatory of Music in Toronto; Floyd Chalmers, president of the Maclean-Hunter organization in Toronto; Boyd Neel, dean of the Royal Conservatory of Music in Toronto; Arnold Walter, director of the faculty of music for the University of Toronto; Geoffrey Waddington, director of music for the CBC; Ezra Schabis, director of public relations for the Royal Conservatory of Music; and Mrs. John Langdon, head of the concert committee of the Women's Music Club of Toronto. Louis Applebaum will again be director of music for the festival season. His assistant will be Gordon Jocelyn. Plans are being made for an enlarged festival in 1956, its second season. Plans for alterations to the festival concert hall are also being drawn up.

Music Festival Tour To Cover Europe

A 42-day music festival tour of Europe, to be led by Anders Emile, will be conducted in the summer of 1956 by Transmarine Tours, Inc. The group will leave New York early in July. The itinerary will include visits to France, Switzerland, Luxembourg, Italy, Austria, Germany, Holland, and England. Music festivals to be partially attended are the Mozart Festival, in Salzburg; the Bayreuth Festival; and the Edinburgh Music and Drama Festival. Concerts will be attended in Paris, Rome, and London. Other cities to be visited include Florence, Venice, Munich, and The Hague. Mr. Emile is chairman of the music department at Hunter College and conductor of the Hunter College Choir.

Gershwin Opera, Visiting Artists Fill Rio Musical Scene

By HERBERT J. FRIEDMANN

Rio de Janeiro
GERSHWIN'S "Porgy and Bess" had nearly a dozen performances at the Teatro Municipal in the Davis-Breen touring version. Press comments and audience reaction were very favorable concerning the work, and even more so in respect to the ensemble performance. The scenery by Wolfgang Roth and the costumes designed by Jed Mace found general acclaim. LeVern Hutcherson, Leslie Scott and Irving Barnes sang alternately the part of Porgy. Martha Flowers and Ethel Ayler, by turns, sang Bess.

The societies Associação Brasileira de Concertos and Pro-Arte are working together this year in order to celebrate the 25 years of activity of the latter. The Munich Chamber Orchestra opened the season in the Teatro Municipal with a concert before a packed house. The group of 15 young string players, under the baton of 28-year-old Christoph Stepp, was heard in works by Bach, Vivaldi; and three divertimentos by Mozart, Johann Michael Haydn, and Bartok were performed. The artists achieved their best in Bartok's intricate work. On a second evening the orchestra presented two interesting novelties, the Fugue for Strings (1948), by Karl Hoeller, well knit contrapuntally; and the highly personal "Simple" Symphony by Benjamin Britten.

The youngsters who compose at present the Choir of St. Thomas in Leipzig gave three memorable concerts. On the first evening the conductor Guenther Ramin and his boys offered the A.B.C.-Pro Arte series a varied a cappella program. In works by Bach, Gabrieli, Kuhnau, Gallus, Brahms, Schumann, and in the interesting 23rd Psalm by the contemporary composer Wilhelm Weisman, the choir sang constantly in lovely fashion. At the second concert the choir joined forces with the Brazilian Symphony and performed under the baton of Mr. Ramin the "Passion according to St. John" by Bach. The conductor gave a vivid and moving reading of the monumental work.

The little artists also sang, in the Baptist Church, the "German Mass" by Johann Nepomuk David. Written in a polyphonic style, it remains within the limits of a moderately modern idiom. The contemporary Austrian composer is quite unknown outside of his homeland and Germany, but deserves a better propagation of his serious art in other countries.

Gerard Souzay, French baritone, was the following artist in the series. In the Five Greek Melodies and other songs by Ravel and in Fauré's "Mandoline" he was heard to best advantage. The Brazilian pianist Guiomar Novaes, seldom heard in her homeland, proved once again to be a sensitive and serious artist. In Schumann's "Kinderszenen" and several works by Chopin her exquisite phrasing was

as remarkable as the brilliant delivery of Shostakovich's "Fantastic Dances".

The folk music and popular dances of Spain were presented with refinement and variety in the same series by the Ximenes-Vargas company, consisting of two pairs of dancers, Roberto Ximenes, Manolo Vargas, Ana Mercedes and Victoria Salcedo, a guitarist, a pianist, and a singer.

The young Israeli violinist Ruben Varga was the first foreign artist presented in this season to the members of the Cultura Artistica society, in a recital assisted by the excellent pianist Alfredo Rossi. A few days later the same artist played the Brahms concerto accompanied by the orchestra of the Teatro Municipal.

Jorge Bolet, previously unknown in Brazil, presented a most satisfactory recital. He captured all the 18th-century charm in Haydn's Andante with Variations, gave a clear and noble interpretation of the "Les Adieux" Sonata by Beethoven, and delivered fireworks of virtuosity in works by Liszt, Debussy, Rachmaninoff, and Prokofiev.

The French pianist and composer Pierre Sancan, who had already visited this country some years ago, was most at home in romantic or impressionistic works. The Brazilian pianist Jacques Klein, winner of a Harriet Cohen medal last year, was heard in a recital, where his qualities of musicianship and technical facility were once more confirmed.

Violetta Elvin and John Field of the Sadler's Wells Ballet were guest artists with the Ballet of the Teatro Municipal. Miss Elvin, a former member of the Russian ballet, revealed herself as a beautiful Giselle and was greatly admired in "Swan Lake".

Lamberto Baldi, regular conductor in Uruguay, is known from previous seasons as one of the best resident orchestra leaders in South America. His guest appearance with the Orquestra Sinfonica Brasileira in the middle of this year was the occasion for elaborate interpretations of Bach-Baldi's Third Sonata, Kodaly's "Dances of Galanta" and the Stravinsky "Circus Polka." As assisting artists there appeared in these concerts Heinz Stachely, who played with great understanding the Bartok Viola concerto, and Arnaldo Estrela, pianist, in Liszt's Concerto No. 1. Melita Lorkovic, an intelligent pianist from Yugoslavia, was soloist with the same orchestra in Brahms's Second Concerto, giving a romantic but rhythmically correct reading, with the co-operation of Eleazar de Carvalho, director of the orchestra.

Schick To Leave Chicago Post

CHICAGO.—George Schick has announced that he will leave his post as associate conductor of the Chicago Symphony at the end of the 1955-56 season.

BOOKS

Third Revised Edition Of Howard History

OUR AMERICAN MUSIC. Third Edition Revised and Reset. By John Tasker Howard. New York: Thomas Y. Crowell. 841 pages. \$6.50.

As soon as a history of music issues from the press it begins to be out of date, and it is not surprising that a third revised edition of John Tasker Howard's "Our American Music" has been published. At the close of the volume Mr. Howard has added two supplementary chapters by James Lyons covering creative developments in the United States in the years from 1945 to 1954. Mr. Lyons has listed composers alphabetically, including not only the titles of new works but quotations from New York critics about works performed in New York. He has also indicated whether the composers and their music have been previously discussed in the book and whether individual works are available in recordings. These listings are considerably more illuminating than the accompanying comment on creative trends and conditions, which he has kept to commendably brief proportions. The supplementary chapters add to the usefulness of the volume. Mr. Howard has made extensive revisions, taking up such matters as the Hopkinson forgeries, and adding information about composers still active. —R. S.

Three Guide Books For LP Recordings

THE GUIDE TO LONG-PLAYING RECORDS: *Chamber and Solo Instrument Music*. By Harold C. Schonberg. 280 pp. \$3.50. *Vocal Music*. By Philip L. Miller. 381 pp. \$4.50. *Orchestral Music*. By Irving Kolodin. 268 pp. \$3.50. New York: Alfred A. Knopf.

As Harold Schonberg points out in the introduction to his volume in this series of three, "a spot check and some hasty calculations reveal that over a recent 12-month period more records came out than there were hours in the year to listen to them." And he adds that "the record-buyer, peering in dismay at the five, ten, 15, or perhaps even more individual recordings of a specific work, may end up by flipping a coin." The phenomenal growth of the recording industry and the flood of new recordings and reissues have created a need for advice among many music-lovers. It is offered in these volumes by three men expert in their fields who have had the further advantage of keeping abreast of the flood. All three were reviewing records before the tide of LPs began to

rise, and they have been watching it from the beginning.

None of the three critics offers cut-and-dried instructions to purchase a particular recording. Their choice has been comparative, and all three are careful to give credit to all of the performances that they considered outstanding. They encourage the prospective buyer to think for himself and to observe the particular characteristics that have led them to recommend one recording over another. This method greatly increases the critical value of their guides. Naturally, the reader must rely upon their acumen and taste to a certain extent, but in most cases he will find some explanation of their choice that will give him objective information about the performance in question. Of the three books, Mr. Schonberg's seemed to me the most vivid in its statement of critical philosophy and appraisals, although all three represent a vast amount of listening and reflection. Mr. Kolodin is the most sweeping and hasty of the three, but then he had the largest and most heavily reduplicated repertoire to cover. —R. S.

Rochberg Handbook On Twelve Tone Problems

George Rochberg's handbook, "The Hexachord and Its Relation to the 12-Tone Row", is not only lucidly written and interesting as the solution of a specific problem in 12-tone composition, but it throws much light upon the general procedures of Schönberg and his followers. The chief concern in this treatise is mirror inversion. Mr. Rochberg demonstrates that mirror inversion is operative in any hexachord provided that each tone of the original row is one member of each of the intervals of an expanding tetrachord series. He takes up the problem of determining the invertibility of an arbitrarily constructed hexachord (which he calls a "random" hexachord) and shows that it is possible to devise a system of rules governing the construction of hexachords.

Excerpts from Schönberg's works indicate that he chose hexachords (especially in his later works) that operated according to these rules. In a forward, Mr. Rochberg states that, as far as he knows, the only specific reference Schönberg made to hexachord (or symmetrical) row construction was in a letter to Josef Rufer, whose book "Composition with 12 Notes Related Only to One Another" contains this reference. He continues: "It appears fairly certain that Schönberg, who evolved this type of integrated row through hexa-

Dvorak and his family arrive in America—one of the pictures from "Antonin Dvorak: The Composer's Life and Work in Pictures" by Antonin Dvorak, published this year by Artia, Prague (text in English)



chordal mirror inversion, left no other clues or indications as to how he arrived at this new concept of the row or how he proceeded in its construction. . . . Mr. Rochberg gives credit to Irving Aronowitz for assistance in working out the treatise, and formulating the rules for hexachordal construction.

Any educated musician can understand this handbook, and it should intensify his interest in and understanding of Schönberg and other 12-tone masters. It is issued by Theodore Presser Company. —R. S.

Valuable Aid For Child Instruction

HOW TO HELP CHILDREN LEARN MUSIC. By Madeleine Carabo-Cone and Beatrice Royt. New York: Harper and Brothers. 138 pp. \$3.50.

The authors seem to understand fully the problems involved in teaching young people music. Theirs is not a system that only teaches children to read notes but one that should develop a strong sense of musicianship. The authors have devised a system of ingenious musical games that would be attractive to any child and at the same time erase the confusion that usually confronts a child when he first begins to read music.

The authors wisely realize that their system is just a beginning. "Teaching-through-play is no substitute for the patient, rigorous individual training that must go on if a child is to become a competent instrumentalist. But the beginning is important."

Included in their method is the introduction of small violins and cellos to their classes, and Miss Carabo-Cone has written a special chapter on "Fingerboard Ear-Training", dealing with teaching the basic elements of string instruments. The book is highly recommended. —F. M., Jr.

Other Books

MUSIC IN AMERICAN EDUCATION. Music Education Source Book No. 2. Washington: Music Educators National Conference. \$4.75.

Compiled from reports of national, state, and regional Music in Education committees over a period from 1951 to 1954, this second music-education source book covers programs in music education from kindergarten level through post-graduate study. Also included in the comprehensive survey are articles on public relations, special classes and areas, audio-visual aids, and an appendix listing codes and requirements of music education associations and teaching.

COPYRIGHT LAW SYMPOSIUM, No. 6. Sponsored by the American Society for Composers, Authors, and Publishers. Columbia University Press. 186 pp.

This collection of six award winning papers on copyright law was sponsored by the Nathan Burkan Memorial Competition of ASCAP,

and covers a wide variety of topics in the field. Subjects of the essays are "Borderland—Where Copyright and Design Patent Meet", "Fair Use in the Law of Copyright", "UNESCO: New Hope for International Copyright?", "Moral Right and the Common Law: A Proposal", "State Regulation of Musical Copyright", "Horn v. Oursler after Twenty Years". An index of cases cited should prove useful to students.

GREAT CONDUCTORS. By Kurt Blaukopf. London: Arco. 194 pp. \$3.00.

Mr. Blaukopf, German music critic, interprets the interpreter in this volume, using biographical data as well as performance observations to arrive at a capsule presentation of the styles and temperaments of 22 leading conductors. Naturally, in a book of this length, it is impossible to give a comprehensive picture of the way a highly trained and complex mind reacts to a particular work, but within the limited compass Mr. Blaukopf has allotted to himself, some very relevant things are said about the personal factors that make up the structure of a conductor's style. A kind of comparative anatomy of conductorship such as this is a very welcome antidote to apocryphal anecdotes and misleading legends.—J. S.

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Israel Orchestra in 146 Concerts

Tel-Aviv
THE Israel Philharmonic has had a very busy 19th season. In addition to giving ten subscription concerts, which were repeated all over the country, to reach a total of 146 concerts, the orchestra made an extensive European tour. The Philharmonic appeared in 43 concerts in nine countries in the course of eight weeks. The European critics left no doubts about the high international standard of playing which the orchestra demonstrated both as individuals and in ensemble.

The Philharmonic launched the last series of concerts in Israel with a concert performance of Donizetti's comic opera "L'Elisir d'Amore", in which Ettore Gracis conducted a team of Italian singers, and the Tel-Aviv Chamber Choir was directed by Eytan Lustig. Performances in Tel-Aviv took place out of doors, and Mr. Gracis' interpretation, well balanced and vivid, left performers a certain amount of freedom which well be-fitted open-air renderings.

The orchestra's announcements for the coming season are as follows: there will be seven guest conductors plus one local conductor, George Singer. They are Enrique Jorda, Manuel Rosenthal, Erich Leinsdorf, Paul Kletzki, Georg Solti, Carl Maria Giulini, and Ferenc Fricsay. Practically every one of the ten subscription concerts will have one or more soloists. Pianists include Vronsky and Babin, Solomon, Shura Cherkassky, Geza Anda, and Israeli pianist Frank Pelleg sharing a series with another local artist. Violin soloists will include Yehudi Menuhin; Nathan Milstein; and David Gruenschlag and Odeon Partos, first desk violinist and violist of the Philharmonic, respectively. Mordechai Rechtman will appear as bassoon soloist, and the following singers will also appear: Maria Stader, Marianne Radev, Ernst Haefliger, and Kim Borg.

The programs of the orchestra will include the following novelties: Milhaud's Fifth Symphony, Stravinsky's "Jeu de Cartes", Israeli composer Avidom's Symphonietta, Prokofiev's Sixth Symphony,

Bruckner's Seventh Symphony, Petrassi's Piano Concerto, Bartok's Dance Suite, Bonporti's Concerto Grosso, excerpts from Pizzetti's "Fedra", and Donizetti's "Lucia di Lammermoor" in concert form.

A group of 46 Italian singers and chorists, the Opera Lirica Italiana, gave five fully staged operas aided by a local orchestra. The performance of "Madama Butterfly" was on a higher level than that of the others, mainly due to Margherita Benetti's able singing in the title role.

Another musical event, on a wider international scale, was the second Zimria, in which ten choirs from abroad participated, including two from the United States, two from Italy, and one each from France, England, Ireland, Yugoslavia, Turkey, and Denmark. They were joined by scores of local choirs comprising 2,500 chorists.

—SAMUEL MATALON

Long Island Opera Launches Season

On Oct. 15, the Long Island Opera Company began its season of grand opera with "La Traviata". This first in a proposed series of performances throughout Long Island took place at Sewanhaka High School, Floral Park. The cast was headed by Mollie Knight, Paul Knowles and Arthur Budney, baritone of the Metropolitan Opera, as Violetta, Alfredo Germont and Giorgio Germont, respectively. Jacqueline Caminita, as Flora and Annina; James Eby, as the Marquis d'Obigny and Dr. Grenvil; Adrien La Chance, as Gastone; and Robert Morris, as Baron Douphol, completed the cast. The Spanish dance team of Canio y Mora were featured in incidental dances. The company's chorus was augmented by the Emilia Del Terzo Carnegie Hall Chorus. Theodore Gargiulo conducted and Fausto Bozza staged the production.

Chopin Film Available For 16mm Distribution

"A Song to Remember", a film devoted to Chopin's life and released ten years ago by Columbia Pictures, has been made available for 16mm distribution through Columbia's subsidiary, Screen Gems, Inc. The Technicolor film stars Paul Muni, as Chopin's teacher; Merle Oberon, as George Sand; and Cornel Wilde, as Chopin.

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Renato Fasano, Musical Director

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Jane Wilson, Soprano
Jonathan Wilson, Tenor
Eric Carlson, Bass
(with pianist)

Personal Direction: Judson, O'Neill & Judd

The Angelaires

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Harp Quintet

Roman Totenberg and his

Instrumental Ensemble

Company of Nine

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IGOR
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WITOLD
Malcuzyński
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DOROTHY
Maynor
Soprano

YEHUDI
Menuhin
Violinist

MONA
Paulee
Mezzo-Soprano

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Soprano

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